RADIO SCREEN STAGE

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H'WOOD'S SPENDING ORGY

'Death of Dillinger' a Sad, Sad Song As Authored by 2 Radio Hillbillies

Lancaster, Pa., Aug. 13.

Not since the death of Floyd Collins have the Hillbilly boys had anything to stimulate their imaginations like the recent and sudden death of John Dillinger.

'The Death of John Dillinger' is the title of a very mournful song, pointing out the highlights in the gunman's career and the perils of evil companionship, to say nothing of a verse or two covering the actual shooting and death of the notorious character.

Cliff Grey, chief Hillbilly for station WGAL, is responsible for the words and Riley Lousch, leader of a hillbilly band, wrote the music.

Boys have had the song printed in a local printing plant, with just enough music to help the average guitar player on the right track.

They're peddling them at a dime a throw and report a very successful depletion in their first edition of 8,000.

2 Record Advance Ad Ballys for 'Cleo' And 'Night of Love'

Record advertising budget for the Paramount, N. Y., has been set on 'Cleopatra,' opening Thursday night (16) on a special premiere. A total of $20,000 will be spent on advertising in papers alone on advance and through the run, calculated to be at least three weeks, with a possibility of four. This is exclusive of the cost of other advertising, sniping, trailers, lobby displays, fronts, etc., which will probably run the total cost to $30,000 or more.

While the N. Y. Par spent close to $50,000 on advance and opening of the house when built, it has never gone over $10,000 on any picture to date. Average has been $7,500.

The all-time high of $31,000 advance campaign for a two weeks' run of a picture, set by Sam Goldwyn on 'Nana,' is going to be topped by Columbia.

On advance and advertising during a fortnight's engagement of 'One Night of Love' at the Music Hall, N. Y., probably opening Sept. 6, Col has set $32,000 as the new high.

N. Y. STATE A SPONSOR

Would Stimulate Consumption of Farmers' Milk

N. W. Ayer is auditioning several juve script shows for the N. Y. State Milk Distributors' Association. When and if a program is selected, the milkmen will back five quarter-hour periods a week on CBS for 13 weeks.

Series will attempt to sell the kids on the idea of drinking at least a quart of the fluid a day.

New Show Biz

Was a time when the reviewers wanted to know how the show was, before the opening of a new revue.

Now with the influx of the cabaret-theatres the press boys' first question is 'How's the chef?'

BOOKING STAR BARTENDERS ON ROUTES

Billing and routing 'master mixers'—ritz for bartenders—is the new idea of likker showmanship. A new Cuban rum being introduced into America is daily advertising Senor Jose Cuervo, president of the Cuban Bartenders' Union, head barkeep from the Hotel Nacional, Havana, and formerly with 'Sloppy Joe's', who is making a route of the bigger New York hotels.

The ads call attention to guest-star engagements by the bartender, who will probably mix the presidente, daiquiri, planter's punch, cubanolas, mojitos and panchos and kindred native rumba potions.

The senor opens at the Hotel Astor, New York, playing split weeks in each spot.

BEER COMPETISH TOO TOUGH FOR PIC NABES

Fort Wayne, Aug. 13.

Competition between theatres and beer gardens has reached such a state that Associated Film Exhibitors of Indiana would seek to secure city legislation providing an entertainment license fee.

If adequate results are not attained in cities, state legislation will be sought. Local theatre men have made no bones about it that the present race between theatres and beer gardens with vaudeville shows, is much too keen.

In making their initial plea public, the theatre executives have outlined the numerous technical laws, which they are compelled to follow in running their houses, and from which the gardens are exempt so far.

One method of cutting into this competition has been to run extra late Saturday midnight shows, which leave the patrons so worn out by the time the show is over,

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AVERAGE COST PER FILM UP $50,000

Increased Big Name Salaries and Expense of Script Revisions Due to Morals Campaign — Nullifies $250,000 Per Pic Cost Intention

NO DEPRESH

Hollywood, Aug. 13.

Hollywood is still on an orgy of money spending.

Today it costs an average of $50,000 more to produce a major company film than it did in the boom days, and the cost is mounting. NRA is conceded to be responsible for $20,000 of this average through increased costs of labor and material. The other $30,000 is charged off to the increasing salaries of name players and more recently the heavy story charges due to repeated rewriting of yarns to fill the morality bill.

Tough part of the situation—at least to the majority of Hollywood talent and workers—is that the big salary increases are going to a limited few. Small coterie of draw names, periodically skipping from studio to studio, boost salaries constantly.

Scenarists Pull Purse Strings

Similar conditions exist in the name writing field. One studio has a scenarist on its list at $4,000 a week and another at $3,500 a week, plus $400 expenses for writer's home and additional bonuses up to $25,000 for each original story.

While other industries are cutting to the bone, the picture business, at least from the production end, has a record not of curtailment, but of operating under a heavier expense than before.

They still talk of $1,000,000 productions here. 'Merry Widow' is now up to $1,800,000 and expected to go to $2,000,000 before it's finished. 'Treasure Island' cost around $1,000,000.

And not so long ago Hollywood announced that it was trying to keep picture costs down to $250,000 or less.

It's not only the most important companies that are spending. The so-called smaller majors are in it too. One of this class recently paid $50,000 for two weeks' work from a name who is considered hot in Hollywood, although box office receipts have proved otherwise.

No one seems to know how to remedy it. There's a limit to the names considered as draws and these will continue to skim the cream. Competition for them is so keen they will continue to practically write their own tickets until some way is devised to add to the royal family.

Loew Launches 'Name' Buying Spree; Grabbing All Big Coin Acts Available

Blotter Blackout

Hollywood, Aug. 13.

To foil forgers, local banks are using black blotters.

Bankers say dark stock is crook proof for any sig tracing, as John Hancock does complete fade-out in the black.

Loew is going on a name booking spree that tops anything on record for pre-season talent buying, even in the good old days. Whether or not the Loew booking office is out to corner the stage name market hasn't been stated, but in the last two weeks that circuit has grabbed about everything available in the name line for as far ahead as November.

Meanwhile, RKO and the other circuits are remaining practically motionless as far as name buying goes, being undecided as to policy for next season. Impression in vaude circles is that if Loew continues its torrid booking pace it will have the name situation about sewed up by the time the other circuits make up their minds.

With Loew having already tied up a lion's share of available names, it's going to be particularly difficult later on for circuits wanting name material which have theatres in direct competition with Loew theatres. A case in point is Par's Paramount on Broadway, which commencing next week, experiments with a straight picture policy, but with most of the Paramount execs admittedly committed to the belief that restoration of stage shows is inevitable. While the Paramount is experimenting, Loew has already decided and the Capitol and State, on Broadway, are already fortified

(Continued on page 51)

NAMING STREETS AFTER ACTORS IN PARIS

Paris, Aug. 13.

When they cut a new street in Paris they usually name it after a gent who was alderman from the district in 1880 or a local boy who was killed in the war of 1870. That practice is all over, for a while at least. By decision of the Municipal Council, moved by Councillor Besson, new streets in this town will be named after stage people for some time from now on.

First new one will be called Rue Mounet-Sully, after great French actor. Then will come Rue Sarah-Bernhardt, rue Lucien - Guitry (father of Sasha), rue Rejane, rue Felix-Huguenot and rue Firmin-Gemier (former Odeon director who died this year). One author will also be honored, Frederic Loliee.

These names will probably go to streets to be opened up in the former zone of fortifications at Saint Mande, on the eastern border of the town near the Vincennes Wood.

SUMMER STOCK'S OWN IDEA OF HIGH FINANCE

High finance in summer stock operation is shown in the report of one company which tried out near New York recently. It cost $136.23 to operate the show for one week, actors getting nothing because they were on straight percentage. Income for seven performances was $25.81.

This company operated at a low minimum in all departments, management figuring that it couldn't miss when so cheaply hooked up. That was its big mistake. It was A-1 shoestringing, but it wasn't good enough.

Recapitulated statement for the week shows the following expenditures: Rent, $75; printer (on account, for passes and circulars), $5; publicity man (two weeks at $5 a week), $10; sign painting, $3.90;

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Flame Dance Looks Like Novelty Click Of '34 Chicago Fair

Chicago, Aug. 13.

With every conceivable type of dance being attempted at the World's Fair this season and with all of them proving meaningless, it appears that the exposition finally got something last week in Muriel Page and her flame dance. It looks like the dance click of the season. It also happens that it's again the Streets of Paris which presents the dancer novelty of the exposition. Last year 'Paris' tore records to bits with Sally Rand and her fans.

Flame dance had been in production more than a month before perfected. Mechanically intricate, it involved plenty of engineering. In the dance, Miss Page, costumed as a moth, actually goes up in flames when she is caught by the shooting fire of the huge stage candle. She emerges from the flame minus any costume, which makes the s.a. sock in addition to the flame spec.

Music for the dance, which runs about four minutes, was written especially by Josef Cherniavsky, conductor at the B&K Chicago. Song will be issued in a pop release under the tag of 'Dance of the Flame.'

Natan Tells What's Wrong with U. S.; Says That Hollywood Is a Mistake And Nothing Much Else Is Right

Paris, Aug. 4.

Bernard Natan, head of Pathe, and back in Paris from the States took time off for one solid hour to sock the American industry with both fists. Flanked by Henri Diamont-Berger, director, who accompanied him to New York and Hollywood, Natan talked about what boobs the American producers are, and Diamant Berger chimed in from time to time and elaborated on the subject.

Outstanding among his contentions is that Hollywood is overproducing merely for prestige, and that prestige is another word for bankruptcy. He had lots more to say about the horrors of Hollywood, the bad business methods of American filmers and the exaggerated reputation of American films.

Ever since his return, Natan has been keeping aloof and mysterious. Tuesday (31) he called a press conference, intended to satisfy the general curiosity which had been hammering at him. Without Natan's realizing it, some American reporters got in with the mob. One of them went up to him after his formal interview and presented himself. Natan, astonished, begged him not to get excited about what he had said and elaborated on how well he had been treated in America and how much he liked Americans. Then he got going again.

Too Many Pics

The United States needs only 200 pictures a year, and produces 1,000, Natan said. He even said an eminent American producer had admitted as much. But he wouldn't name the producer.

Los Angeles as a whole is a great mistake, Natan says. The desert encroaches on the outskirts of the city, and if the people stopped irrigating their gardens they would soon be covered with sand and be barren.

Situation of the French stars in Hollywood is pathetic, he said. Charles Boyer and Maurice Chevalier are so homesick it's sad. America has ruined them, and they can't wait to get back to their patric, declared Natan.

There is no American artist in Hollywood who can't be equalled in France, Natan declared. Diamant-Berger came in then with a list of French artists who equal the big shots—Annabella is as good as Dietrich, he said, and Bach can show tricks to any American comic.

'The future is ours,' declared both Frenchmen.

Too Cheap

They agreed that the American industry is ruining its business by giving the public too much for its money. Two pictures and a girl show for 75c or $1 is all wrong, they said. The theatres are throwing films at the public by changing bills twice a week, instead of mak-

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COOGAN'S BRONC

Ex-Kid Star Goes in Zane Grey Western for Par

Hollywood, Aug. 13.

Jackie Coogan is back in a feature picture. Youngster has been spotted by Paramount in 'Code of the West,' a Zane Grey Western.

Picture will be directed by Arthur Jacobson, elevated from assistant director.

Sten Pic Will Be Viewed by Femme Clubs in Keyers

Hollywood, Aug. 13.

The Russian Easter midnight mass sequence in Samuel Goldwyn's 'We Live Again,' starring Anna Sten, is to be shown in key spots throughout the country to club women and church organizations prior to general release of the picture.

First showing, with a chorus of 30 Russian voices, is slated this Wednesday (15) for Mrs. Alice Winters, club woman contact of the Hays organization, and her committee.

'We Live Again' is based on Tolstoi's 'Resurrection.'

Prof. Pitkin Too High, So Fox Cuts Confabs

Hollywood, Aug. 13.

Walter B. Pitkin, Columbia professor and author of 'Life Begins at 40,' quickly upped his price for advising on the film script when he learned Fox was sending a writer east to confer with him.

William Conselman, adapting the best selling book, had to cancel his plane reservations at the last minute when Fox decided it could do without the professor's advice.

'ZIEGFELD' DELAYS

Fannie Brice, Ann Pennington, Davis Back to N. Y.

Hollywood, Aug. 13.

Fannie Brice and Ann Pennington are N. Y. bound, as former had to get back to start rehearsals for the 'Follies' road tour before end of month. Both came to the Coast figuring on going into 'The Great Ziegfeld' picture at Universal, but production will not start for another six weeks.

In party returning with them was Roger Davis.

Cortez, Todd's Vaude

Ricardo Cortez and Thelma Todd will be among picture names coming east for vaude this fall. Each will do a skit.

Stage time is being negotiated for the filmers by the William Morris office.

Wathall's Termer

Hollywood, Aug. 13.

Fox has placed Henry B. Walthall on a year's contract, first-termer for the veteran since silent dalys.

Initial film under the pact will be 'Bachelor of Arts.'

LOOMIS SIS. INITIALER

Hollywood, Aug. 13.

Loomis Sisters due here the end of the month on a Fox contract, will be spotted in a musical produced by Jesse Lasky.

Another from legit headed for Fox is Thomas Beck, arriving here Aug. 25.

ALLEN-MARSH TRIAL UP

Hollywood, Aug. 13.

Dave Allen and Gloria Marsh go to trial again today (Monday) in Superior Court on morals charge preferred against them by June DeLong.

WILL MAHONEY

Elias D. Sugarman of the "Billboard" said:

"The big moment of the show is Mahoney. Not a wee bit less appealing than when he used to bowl them over a street up at what the boys still call jokingly the ace house. Will makes a vaude fan's heart warm. He shows that the heroic figures of another day do not dwindle in comparison to some of the freak biggies of today."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Bldg.
New York City

WARNERS MAY FINANCE LEW BROWN LEGIT

Inactive as a legit backer for about three years, Warner Bros. is contemplating bankrolling the stage again, with Lew Brown as a possible producing partner. A deal is on for Warners to finance Brown's 'Yokel Boy Makes Good,' musical, this season. Newest title is 'Hollywood Be Thy Name.'

Plan under discussion involves 'guest appearances' in the Broadway show by Warner contract players between pictures. They'd alternate in coming east for a couple of weeks or a month each.

The Warner terms require that the Brown show be made into a revue, although it's a book show as Brown had it planned. Change would be simple, since the book is not yet written.

Trouble with the book has delayed production of the Brown musical up to now, with lack of financing also reported to have stood in the way. New money was reported to have come from George Jessel recently through a buy into the show by the comedian, but it now appears Jessel's deal with Brown whereby he would go into the show was merely a regulation actor-manager proposition on a percentage basis.

In the event the Warner deal is set, show will be spotted in WB's darkened Hollywood on Broadway.

Warners also contemplates backing the Ray Henderson-Jack McGowan book musical, for which Harry Richman is signed.

'Fifty Million Frenchmen,' four years ago, was the last legit angeled by Warners.

CAMERA SPILL

Nine Bike Riders Pile Up On Joe Brown Film

Hollywood, Aug. 13.

Nine men were injured in a spill during the shooting of a sequence for 'Six Day Bike Rider' (FN) at the Winter Garden Velodrome here. Joe E. Brown, star of film, was uninjured.

At first thought fatally hurt, Lou Rush, bicycle pusher, and Dave Landy, motorcycle rider, are reported recovering in a hospital. Elmer W. Dyer, cameraman, and Mike Lally, assistant director, were slightly injured.

Cooper Ready

Hollywood, Aug. 13.

Gary Cooper arrived from New York today (Monday) to start in 'Bengal Lancer' at Paramount.

Grover Jones is rewriting the script which Henry Hathaway directs. Support for Cooper includes Henry Wilcoxen, Richard Cromwell, Sir Guy Standing and Monte Blue.

Press Heads of Majors Muzzle Fan Mag Scribes; Must Oke All

Hollywood, Aug. 13.

Studio publicity heads, meeting at the Hays office, passed stringent censorship regulations governing fan magazine writers last week.

Under the new ruling every fan mag writer must submit to the studio publicity director before publication any article written which involves a contract player; must first obtain approval of the p.a. for any idea on which an interview is to be based, and whenever possible a third person, representing the studio, must be present at the confab.

As a penalty for disobeying any of the rules a writer will be denied admission to the studios.

The muzzling agreement is explained as a means to 'curb the inaccuracies, misrepresentation and exaggeration of facts by certain fan writers, which tend to create false impressions in the mind of the public.'

Western heads of fan magazines will meet with Hays office officials Wednesday (15) to discuss banning and censorship on material they write, which studios want okayed hereafter before printed.

Tip is out that they will be told that creditable publications will not be affected by the regulations.

BERGNER SET

B. & D. Pic, B'way Legit and Film In Hollywood

London, Aug. 13.

Elisabeth Bergner will make one picture for Darryl Zanuck (20th Century) next summer.

Miss Bergner starts filming on 'Escape Me Never' for British & Dominions Oct. 1 here. She starts in the same show (legit) in New York for Harold B. Franklin and Arch Selwyn in January, as previously scheduled.

Sylvia Sidney's 25G Suit Vs. Shoe Co.; Used Photo, No Permission

Counsel for Sylvia Sidney will seek this week before Justice O'Leary in N. Y. Supreme Court to have struck out the defense made by the A. S. Beck Shoe Corp. to the actress' $25,000 suit for name and picture infringement damages. Miss Sidney claims that the shoe distrib used her photo in a series of newspaper ads without permission.

In its answer to her complaint the Beck concern declared the ad agency handling the Beck account had obtained the required okay from the screen player and that, anyway, the habit of actresses allowing their names to be used for such purposes, whether approval has been received or otherwise, should make a satisfactory defense. It is the contention of Miss Sidney's counsel, House, Grossman and Vorhaus, that the written consent which the Beck company claims its agency got is a forgery, and that the doctrine of custom could not serve as a defense in this case.

WINSLOW TO THE RESCUE

Max Will Save Starving Black Bass at Thousand Islands

Hollywood, Aug. 13.

Max Winslow finally succumbed to his annual nostalgia for the Thousand Islands. He left here Friday (10), with Mrs. Winslow, for New York, from where they will entrain north for their summer home this Thursday (16).

That Winslow had his St. Lawrence river complex became apparent here a month ago when he started to reach his office mornings at 11, instead of 10:30. Finding that he could slip that over it was only a question of time before he asked Harry Cohn for a vacation.

The hungry black bass at the Islands are delighted. Their prize chump is coming back.

Keating, Miss Rice Ill

Hollywood, Aug. 13.

Two players in Columbia's 'The Captain Hates the Sea,' are in local hospitals. Fred Keating underwent a minor operation at Cedars of Lebanon hospital and will be out of the picture for a week. Another operation has been advised after he finishes work at studio.

Florence Rice is at Good Samaritan hospital for an arthritic condition caused by septic sore throat.

Leonard's 'Marietta'

Culver City, Aug. 13.

Metro has set Robert Z. Leonard to direct 'Naughty Marietta,' with Jeanette MacDonald and Nelson Eddy heading the cast.

Picture will begin late in September, which is time scheduled to start production of 'Her Excellency's Tobacco Shop,' Ramon Novarro's first since his year off.

BAER DISLIKES DEFEAT

Hollywood, Aug. 13.

Despite talk that Max Bear might go into 'The Milky Way' as his first for Paramount, film will probably be kayoed for the champ, because defeat angle in yarn is regarded as poor showmanship.

Studio has handed production assignment of the picture to Douglas MacLean.

Extras Plunge

Hollywood, Aug. 13.

Extra total took a dive again last week, only 3,316 finding work through Central Casting.

Biggest day was Wednesday (8), when 964 found jobs.

BUZZELL MARRIED

To Sara L. Clark—May Defer Honeymoon Trip Due to Prod.

Hollywood, Aug. 13.

Eddie Buzzell and Sara L. Clark, daughter of H. T. Clark, retired Texas capitalist, were quietly married at the bride's home in Beverly Hills at noon Saturday (11) by Superior Court Judge Lester Roth. Besides the bride's family and Buzzell's brother, Samuel Jesse, N. Y., lawyer, only a few friends were at the ceremonies, with Mrs. Samuel Briskin matron of honor.

After the ceremony party went to the Beverly-Wilshire hotel, where a breakfast reception for around 300 was tendered, with prominent picture people attending.

Couple is undecided whether to go to Honolulu or remain here, as Buzzell is due to start direction of 'The Girl Friend' for Bill Rowland Productions at Columbia the end of this week.

Local Author Makes Good, 'Dames' Title Worth $5,000

Chattanooga, Aug. 13.

Picking 'Dames' for the title of his short story, which he sold several years ago to Street & Smith's Detective Magazine for $72 was a happy inspiration to Warren Kimsey local writer.

Warner Bros. last week paid Kimsey $5,000, ending negotiations of several months.

SAILINGS

Aug. 7 (New York to London) Will Mahoney (Pres. Harding).

Aug. 30 (London to New York) John W. Hicks Jr. (Manhattan).

Aug. 18 (New York to London), William Beaudine and family (Ile de France).

Aug. 10 (London to New York) Clifford Whitley, Kathlyn Hayden, J. C. Coupan, J. C. Bernard (Ile de France).

Aug. 16 (London to New York), Sophie Tucker (Washington).

Aug. 18 (London to New York), Mark Ostrer (Aquitania).

Aug. 11 (New York to Paris) Marcel Achard, Charles Boyer, Philip Reisman, George Landy, Dr. Samuel Margoshes (Paris).

Aug. 20 (New York to London) Greta Kellar (Berengaria).

Aug. 12 (New York to London) Mr. and Mrs. Benny Davis (Paris).

FAN CLUBS MUSHROOMING

Calif. Gov. Race Goes Carney While Oldtimers Gasp Among the Stumps

Los Angeles, Aug. 13.

Race for governor in this state should really be held under canvas and an admish charged. It's the closest thing to a carnival that's hit these precincts in years. All manner of showmanship injected into the campaigns and scant attention is being paid to old line naturals.

Responsible for the swing to bally is Upton Sinclair, Socialist-turned Demo candidate who hasn't missed a trick to let the natives know that he's their man. Veteran politicos are so flabbergasted at the trend of events that they're dusting off old circus stunts to meet the competish.

Even the dailies have gone daffy on the 'on to Sacramento' movement, the Hearst evening sheet running occasional form charts in the manner of the horse racing tables, with weights, jockeys, odds, etc. At this writing, with the primaries just two weeks off, Sinclair is being quoted at 3 to 1. Incumbent Merriam is the choice of dopesters for the GOP nomination. Third party in the runoff will be Raymond Haight, campaigning under the triple threat of Republican-progressive-commonwealth.

Uses Footlight Bally

Sinclair broke the ice months ago with his Epic theatre as a prop for his campaign fund and incidentally bulwarking his golden promises via the footlights. He followed this with a nickel tabloid weekly that is said to have sold as high as 25,000 copies per printing.

To take the molasses out of the flow of contributions to the campaign officers, Sinclair hit upon the idea of staging dances on Sundays which helped to cut down the distance between paydays for his workers. Dancehall operators protested on the ground that jigging on the Sabbath is verboten in this

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CARROLL SWITCHES WEST

Will Do 'Beaux Arts' on Coast, Starting Sept. 1

Hollywood, Aug. 13.

New York to Hollywood switch has been made by Earl Carroll for production locale of 'Beaux Arts Ball. Film is for Fox release and he is due here next Friday (17). Work starts around Sept. 1 at Metropolitan studio.

Shift to Coast is due to ERPI's eastern service studio not giving Carroll amount of space he wanted.

Producer brings 36 girls from New York, rest for ensembles to be culled here. Maurice Cleary returns with Carroll.

Matter of Credits

Hollywood, Aug. 13.

Warners is retitling the Paul Muni story as 'New Border Town.' Film credits will not mention Carroll Graham, from whom the studio bought his book, 'Border Town.'

Robert Lord will be credited for the yarn as an original with Laird Doyle as adaptor and Wallace Smith, continuity. Studio claims nothing was left of the original.

Beal the 'Minister'

Hollywood, Aug. 13.

John Beal has been given the title spot in Radio's 'Little Minister.' Katharine Hepburn starred.

Those 2 Boys

Hollywood, Aug. 13.

Sid Silvers seems unable to get away from Buddy DeSylva. He doesn't seem to want to, either.

DeSylva, who just signed to do four films at Fox, is snitching a similar length covenant for Silvers to write and act in his flickers.

VIDOR JOINS GOLDWYN

Will Direct Next Sten Feature, Due in Fall

Hollywood, Aug. 13.

Sam Goldwyn has hired King Vidor to direct the next Anna Sten film in the fall.

Vidor is giving up his career as an indie and self-financed producer to take on this proposed Russian yarn, with a Moscow background. While abroad, Vidor will gather atmospheric stuff for the pic.

DeSylva Ready For His Quartet Of Fox Pictures

Hollywood, Aug. 13.

Buddy De Sylva, contracted by Fox to make four pictures, has arrived on the Coast and starts work Sept. 1. Deal made with Winfield R. Sheehan on the eve of the latter's departure for Europe calls for two musicals and two drama films.

DeSylva is given free rein over his productions in the matter of story, cast and director. He has been assured that there will be no outside interference.

Fox deal has caused DeSylva to forego his plan to produce a Wheeler and Woolsey musical in association with Max Gordon as he will be in the midst of production at the time the W-W show would have to be in rehearsals.

Comics are shopping around for another producer connection so as to get the stager ready for play dates for which they hold guarantees. Kalmar and Ruby and Sid Silvers will take over the DeSylva chore of providing the book, lyrics and music.

Rejects Role in Serial, B. P. Releases Actress

Hollywood, Aug. 13.

Jacqueline Wells has refused the lead in Universal's 'Tailspin Tommy' serial, and as a result B. P. Schulberg cancelled his personal contract with her.

She had been under his wing a year.

AUTO SPILLS

Isabel Jewell and Mrs. Hal Roach in Two on the Coast

Hollywood, Aug. 13.

En route Sunday night to obtain a physician to attend her father, Isabel Jewell lost control of her car and wrecked it. She miraculously escaped serious injury.

Returing from the hospital where Hal Roach is recovering from an appendictis operation, Mrs. Roach and daughter, 12, were injured slightly in an auto accident Sunday night.

Dot Parker's First

Hollywood, Aug. 13.

First assignment for Dorothy Parker, under contract given her by Paramount, will be an original yarn intended for Carole Lombard and Lee Tracy.

Studio also tagged her husband, Alan Campbell, on a writing-acting ticket. Pair are due at the studio Sept. 10.

CHANSLOR OPTIONED

Hollywood, Aug. 13.

Warners has lifted the option on Roy Chanslor, writer.

535 UNITS TOTAL 750,000 MEMBERS

Revival Covers Country, with Studios Putting Official Okay on New Crop

RADIO'S ROOTERS

Hollywood, Aug. 13.

One of the earliest rackets in the film biz—fan clubs—is back with a swish and gone completely respectable. Latest checkup shows that 535 such groups have mushroomed over the land with an aggregate membership around 750,000. Allowing for three to a family, that makes a pretty healthy rooting section for the cinema satellites.

Studio execs who used to hide when fan clubs were mentioned have been weaned away from fear and have even gone so far as to give the critter a gentle pat on the conk. Which is proof sufficient that the club gag has broken away from its soiled companions and is again a fit and proper subject to discuss at church sociables.

It isn't such a far cry back to days when the boys glommed all those coin enclosures that poured in from members. It cost as high as $2.50 to be initiated into a film star club in those halycon days and suckers were plentiful. On top of that, those star stills furnished gratis by studios seemed too good to give away when the chumps were willing to part with 50c for lithographed mug of their idols.

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B.B.B. PROBES FILM SCHOOLS AGAIN IN L. A.

Hollywood, Aug. 13.

Better Business Bureau has begun probe of fake picture school racket on complaints that at least a dozen new ones have sprung up. Schools' operations are said to cover mostly middle west and northwest states.

From local offices rackets advertise for chumps to register their photos for $1 each. Course in schools is suggested as come-on bait, with hint of picture careers to follow.

LeRoy Gets 'Lamps' 1st, And Then 'Adverse'—If

Burbank, Aug. 13.

Now cutting 'Happiness Ahead,' Mervyn LeRoy is next set for 'Oil for the Lamps of China' at Warners.

Probably will then direct 'Anthony Adverse' if script ready by that time.

Claim F.D.R.'s On the Cuff Expenses Offset 'More Than Prez' Salary Cry

RICHMAN DEAL COLD

Columbia Shelves Intended Yarn for Future Use

Hollywood, Aug. 13.

Deal for Harry Richman to take top spot in 'Hello Big Boy' at Columbia is cold. Company has tossed the story on the shelf for possible revival next year.

Victor Schertzinger, originally set to direct the yarn as his next, is now preparing 'Georgiana,' and may swing back to 'Hello' when 'Georgiana' is completed.

Big Gain Shown In '33 Jobs and Amuse. Receipts

Washington, Aug. 13.

Substantial gains in employment in amusements and service establishments occurred in 1933, Commerce Department announced this week in publishing results of first survey of American business undertaken as a relief project.

Although figures for bowling alleys, service stations, barber shops, theatres, restaurants and similar other establishments were lumped, limiting usefulness of the report, the Census Bureau promised, with its typical diligence, that a detailed breakdown will be available 'in the early future.' More detailed analysis, expected to show exact figures for different sorts of amusements, will be forthcoming, it was said, late in October or early in November.

General summary showed that peak for full-time employment in service and amusement fields was reached in November, when 461,704 regular workers were engaged, while low spot came in February, when full-time employees numbered 402,181. Part-time employment was high in November at 196,804, and at bottom in January at 159,411.

There were 471,950 service establishments and amusement places which reported total receipts of $2,214,024,581. Payroll amounted to $538,770,141, of which $461,635,909 went to regular workers and $77,134,232 to extra help.

WILLIAM TOPS 'IMITATION'

Universal City, Aug. 13.

Warners has loaned Warren William to Universal for lead in 'Imitation of Life' originally set for Paul Lukas.

Picture is currently in fifth week of shooting.

Estimating that some 10,000 men in the U. S. are yearly getting a bigger salary than the President, of which the NRA officially reports over 100 are picture people, showmen believe there's another angle to the situation.

Veteran Washington contacts of show business have a different way of looking at the Presidential compensation. At first crack they concede that NRA publicists are within bounds in comparing the President's $75,000 salary with the $100,000 and up compensation of others in many of some 900 American industries and social spheres. But it is estimated that there's about another $300,000 to be tacked on to F.D.R.'s $75,000.

Those concerning themselves with the idea write it off as follows:

Anybody ought to be glad to pay $25,000 a year rent for the White House as a home and another $25,000 for the business offices there; payroll for domestic servants in the White House proper, janitor service in the office buildings, secretarial service, policing, etc., probably runs around $75,000 per year; another $75,000 may be a conservative estimate for food and entertainment; eight automobiles, such as the Government furnishes the President, as well as a private car for each of his three secretaries with chauffeur, the salaries of these three secretaries, plus their assistants, probably runs about $60,000 per year and an estimate on those automobiles would run about another $15,000; phone calls, cables, etc., must sum another $15,000 and a Presidential summer vacation probably means $50,000.

Which is all very well, as it should be and no squawks say the statisticians, except that when they start pointing out that film people get more salary than the President, a few other factors should also be considered.

WRITERS' BOOM IS ALL OVER

Hollywood, Aug. 13.

With most studios well supplied on story material and shooting scripts, the writers' boom of the past three months has ended and the scribes are now vamping 'till ready.

The boom, which started in July, was the most prosperous the writers have had in years. Times were so good during its peak that practically all regular members of the scenario fraternity in Hollywood found jobs. Studios were employing writers without previous screen credit or literary or stage background.

But most lots are now overboard on writers. Metro last week had six contract scenarists waiting around for assignments. Fox laid off all but a handful of its regulars, while Paramount, Universal and Radio also have been paring during the past few weeks.

There are many empty offices available on all the lots.

Forgotten Writers

Scribblers Who Work Without Screen Credit Listed in Monthly Academy Bulletins

Hollywood, Aug. 13.

That army of Hollywood screen writers which work on pictures but never receive screen credit is being championed by the Academy of Motion Picture Arts and Sciences in a bulletin issued each month naming the scribblers.

First bulletin lists as its prize of the month Metro's 'Stamboul Quest,' which, while carrying only two writers for screen credit, nevertheless had writers assigned for 17 other tasks in the script preparation.

Bulletin shows that while screen credit goes to Herman Mankiewicz and Leo Birinski, the unheralded scribes back of the picture were — treatment, Donald Ogden Stewart; screen play construction, Wells Root, Leo Birinski, Richard Schayer, Oliver H. P. Garrett, Donald Ogden Stewart; dialog, Richard Schayer, Leo Birinski, Wells Root, Gottfried Rinehardt, Oscar Sheridan; special sequences, Herbert O. Yardley, Lewis Waller, Allen Rivkin, P. J. Wolfson, Richard Schayer and C. Gardner Sullivan.

Picture also had three supervisors. First it was handled by David O. Selznick, then it went to Walter Wanger, and after a week in production was halted to allow Bernie Hyman to take the reins.

Stalled by Busted Prop, Roach Goes Under Knife

Hollywood, Aug. 13.

Hal Roach underwent an operation for appendicitis at the Good Samaritan hospital last Thursday (9). Condition is reported satisfactory.

Wise to his ailment, Roach planned to defer operation until after flight that same day to New York. Propeller trouble caused delay, so with nothing to do, Roach decided to have his appendix out.

Chi Censors Ban 6 Ace Pictures, Put Theatres in Product Jam; 'Missouri,' 'Empress' Among Rejects

Chicago, Aug. 13.

Film exchange managers here are tearing their hair trying to figure some way of reasoning with the local censors who have suddenly gone overboard for clips, cuts and outright rejections. Censor board in the past three weeks has tied up six picture properties which were counted on for big revenue in this territory.

Last week the censors refused permits for 'Scarlet Empress' (Par) and 'Girl from Missouri' (MG). Previously banned are 'Vergie Winters' (Radio), 'Dr. Monica' (WB) and Sidestreets' (WB). 'Of Human Bondage' (Radio) was originally rejected, but finally permitted to go through after a huge number of slices and an 'adults only' plaster.

Film Men Confer

Film board had one of its rare meetings last week to discuss the possible remedy for a situation that is causing bad mix-ups among the exchanges and the exhibitors. The loop is in a serious condition due to the holding up of pictures. B.&K. is forced to keep the new Apollo closed due to lack of product, having originally planned to start the house off with 'Scarlet Empress.' RKO Palace is going into the open market to buy screen material, while the other B.&K. loop spots are being forced to get along with hold-over product.

Situation is Chicago is admittedly the worst in the country as far as censorship is concerned.

Coast Raw Film Fite Sensed in Agfa Indie Move

Hollywood, Aug. 13.

A battle royal between raw film manufacturers and their affiliated companies seems certain to break if Agfa-Ansco goes through with reported plans to establish a laboratory subsidiary and financing company to handle loans to independent producers here. Story current on the Coast is to the effect that Agfa-Ansco is ready to furnish heavy capital for the finance company, besides erecting and equipping a modern lab to handle processing of negatives and prints of independents.

Agfa-Ansco is back in the raw stock field after three years of inactivity when Agfa imports from Germany stopped, and the American company (Agfa-Ansco) held the right to manufacture and distribute under the Agfa brand name in this country. C. King Charney has secured exclusive distribution of the company's 35-mm. film for the United States.

The proposed lab and finance units, tied into the Agfa-Ansco proposition by talk here, are causing much concern among heads of Eastman, Dupont and Consolidated Laboratories. The latter, which has been generally tied closely with Eastman, is mainly depending on business from independents that secure Consolidated financing and is certain to make every effort to retain this lab work. Dupont interests have been reported at various times during the past two years as being ready to launch a lab on the Coast, but prospective plans have been held up due to unsettled conditions in the indie field.

Marin's MG Initialer

Culver City, Aug. 13.

Ned Marin's first under his new deal at Metro will be 'Broadway Melody of 1935,' with Arthur Freed and Herb Nacio Brown on the music phase.

Picture probably will get into work Oct. 1, for release around New Year's.

Franklin's 2 for M-G, First With Shearer

Hollywood, Aug. 14.

Metro has tagged Sidney Franklin on a two picture deal for the coming year.

Director, who has been with the company several years, will first handle Norma Shearer's 'Marie Antoinette.' Herbert Marshall is to be featured.

Indie Producers Holler on Hays' New Purity Seal

Hollywood, Aug. 13.

Independent Producers' Association, in complaints to Divisional Administrator Rosenblatt at the Federal Trade Commission, charges major companies with attempting to use the purity campaign to throttle indie production.

Charges are based on telegrams reaching here from independent exchanges in the east to the effect that they cannot get their pictures booked through circuits because it is alleged the Hays office has notified the circuits not to book any picture unless it bears the Joe Breen stamp of purity.

Indies say this is a direct attempt to keep their product out of circuit houses, as there are no provisions here whereby they can utilize the Hays office to obtain purity okays for their pictures.

Indies further state that there is no justice in the ban, as indie pictures would thus be thrown out, whether clean or otherwise, while they cite examples of circuits running pictures that while bearing the Hays office stamp of approval have been on the religious campaigners' condemned lists.

'Merry Widow,' 'Barretts' Set for N. Y. Astor at $2

Mazdas are scheduled tentatively to go up on the Astor, N. Y., Aug. 31, with 'The Merry Widow,' Metro's Chevalier-MacDonald musical to reopen the house on a two-a-day basis at $2.

Astor has been closed for about two months, following run of 'Rothschild.' Metro had nothing to put in there at $2.

'Barretts of Wimpole Street' is a probable successor to 'Widow' on an Astor run.

PRESNELL BACK TO WB

Culver City, Aug. 13.

After several months on loan to Metro, Robert Presnell returns to Warners as associate producer Sept. 4.

Presnell planed to New York last night (Sunday) on vacation.

UA Execs Due In

Joe Schenck, Darryl Zanuck and Douglas Fairbanks get into New York tomorrow (Wednesday) from abroad.

Fairbanks is bringing along 'Don Juan,' set for fall release through UA.

Hollywood, Aug. 13.

Joseph M. Schenck and Darryl Zanuck are due back in Hollywood from European trip, August 19.

DROUGHT K.O.'S FILM B.O.'S 20%

The drought in the midwest, southwest and northwest is also sapping the box offices of the theatres, and has been doing so all summer. Estimates of home office operators are that the drop in business as compared with previous summers is more than 20%, attributable almost entirely to the record heat wave, with but very minor defections ascribed to the church campaign.

Caught in the equatorial heat and facing bad spending conditions as a result of the drought's damage, many theatres which were planning to remain open all summer closed down.

The drought zone takes in states that are represented by few large keys, majority of film return coming from a legion of towns that run down to 5,000 and under in population. As a result, the number of cooled theatres is at a minimum in this territory.

Chinese Either a Grind or to Do a Rose for Grauman

Los Angeles, Aug. 13.

Policy of three dark deluxers here will be decided upon the return shortly of Joseph M. Schenck from Europe. Houses are Grauman's Chinese, United Artists and the Four Star. Loew's State, Fox West Coast downtown acer, also figures in the proposed setup.

Plan, long under discussion, is to turn the Chinese into a grind house playing day and date with the State. If this fails to jell, likely that house will be turned into a music hall operated by Sid Grauman. This would call for considerable altering of the Chinese, with house laid out similar to Billy Rose's Casino De Paree in New York for dining and dancing.

C. R. Rogers' 'Goddess' As First Par Production

Hollywood, Aug. 13.

Charles R. Rogers' first picture at Paramount under his new associate producer setup will be 'The Goddess,' an Ellis Island yarn by Paul Hervey Fox.

Elissa Landi and Cary Grant will have the leads.

WB's 'Babbitt' Remake

Warners will remake 'Babbitt,' having acquired the dialog rights to Sinclair Lewis' best seller from his agents.

WB is also negotiating for a remake of Lewis' 'Main Street.'

Par Hypos Production Schedule; Morals Bugaboo Created Delays

Hollywood, Aug. 13.

To catch up its schedule, now five pictures behind, Paramount is laying out production to keep 12 pictures in work simultaneously every week between now and Nov. 1.

With 60 pictures promised for the new year, Par studio must turn out better than one a week, but so far the lot has started only four pictures in the last two months.

If studio can keep new plans, the boom period will be the longest peak production activity at the studio.

While execs won't admit it, one of the principal contributing factors to the slowing down has been the unusual time spent on preparation of scripts to bring them up to the Hays office standard.

Almost every story that has gone before the cameras recently or is in preparation for forthcoming filming has had team after team of scribblers working on it, a departure for Paramount which in the past has been pretty sure of which way it was heading with stories once they got under way.

16 G-B Films Practically Set Into N. Y. Roxy; Fox Will Distrib

Gaumont-British is practically set with the Roxy, N. Y., whereby house gets first call on all B-G product for the coming year and plays at least 16 of the pics. Details have almost been entirely ironed out, and deal is expected to be completed and signatured today or tomorrow (Wednesday).

Jeffrey Bernerd, g.m. for the British company, in New York effecting the reorganization and expansion, is handling details of the deal and had originally intended waiting for the arrival in New York of Mark Ostrer, member of the board, or C. M. Woolf, company's general director, before committing himself. Ostrer is sailing from London Saturday (18), but Bernerd now thinks he won't wait.

A deal is in progress with Fox whereby the Fox exchanges may be used by G-B for its distribution purposes. Fox has a big chunk of G-B, and Sidney R. Kent, Fox Film prez, is a member of the G-B board. Idea being discussed is for G-B to install one or two men in each of the Fox exchanges, except in spots where more are needed, to handle the selling, Fox taking care of physical distribution.

Quickest Method

This deal, if eventuating, Bernerd explains, is because there is little time left and he doesn't like the prospect of spending much time opening exchanges of his own everywhere. If done this way he could start much more quickly and accomplish the same ends.

Bernerd spent all of last week in close confabs with Arthur Lee, company's American director. A product deal with Radio City Music Hall came up, but was dropped because the house didn't have room for as many pictures as Bernerd would like to insure.

Bernerd is still discussing personnel and talking to prospective employees. Primarily he is interested in appointing a geenral sales manager, figuring that the other appointments can follow.

London, Aug. 13.

C. M. Woolf may not now go to America. He is temporarily restricted to London because Arthur Jarratt, company's booking manager, goes on vacation Aug. 18, and, with Bernerd in New York and Ostrer on the way over, he is the only important executive left in town. Also his health has been none too good of late.

He still, however, wants to come to New York and watch the reorganization process on his own.

Maryland MPTOA Defers Action on ASCAP Tax

Baltimore, Aug. 13.

At a meeting called here of the Maryland chapter of the MPTOA, it was decided no procedure will be undertaken against the lift in the music tax imposed upon film houses by ASCAP, unless action is on a national scale.

Thought among picture groups here is that no movement should be undertaken on a country-wide scale by theatre operating groups unless, or until, support from radio chains and stations is received or assured.

Diehards to Continue Fight On Dual Bills

Diehards in major circles will continue to fight dualism, despite the Code Authority stand. They figure that by getting exhibitors together in various territories to agree among themselves not to double, that distributors, in such places, can also be brought around to the point where they won't serve other exhibs who insist on doubling.

The Motion Picture Theatre Owners of America, only exhib organization with representation on the Code Authority to cast its ballot against dualism, is being counted upon to act as the nucleus in the outside-the-NRA dual prohibition campaign.

Major leaders in the anti-double ranks admit frankly that the distributor cannot be counted upon to end twin policies on his own. Such strategists have little faith in the average distrib's sincerity. They point to contracts now in circulation, saying that most of the distribs have an anti-dual clause. But, they declare, they know from experience that the distrib will not enforce this clause unless it is at the behest of a majority of exhibs in a community.

During the next month the prohibition campaign calls for the spreading of much agreement propaganda, such as was early heard in Chicago and Cleveland. Of some 350 theatres in Chicago only five houses, the prohibitionists claim, are using doubles today. They admit, however, that a row may start at any time and that in such event the agreement is so much paper since it is without a strong arm such as would have been extended against violators had the NRA adopted the cause.

Leaders of the major ranks of diehards, which as the result of the C.A. vote have simmered down to Warners, Paramount and RKO, are criticising S. R. Kent. As chairman of the decisive meeting he had the opportunity of stalling the action and providing a defense for the onslaught of doubles by calling in members of the Milwaukee zoning and clearance board. His failure to do this, they complain, resulted in doubles getting a life sentence without a murmur of protest.

20th Cent.'s Film Revue Based on 'Folies Bergere'

London, Aug. 13.

Darryl Zanuck has completed negotiations for all rights to an original musical film based on the 'Folies Bergere,' French revue, and will film it with the title in the fall.

Zanuck had commissioned a representative of 20th Century to negotiate with the Chicago company of Folies as a possible nucleus of his proposed pic. At the last minute, however, he learned that the original Folies people in Paris were contemplating legal proceedings against the Chi troupe and its sponsors, claiming the Chi affair is an unauthorized venture. Zanuck then got in touch with Paul Darval, of the Folies Bergere, in Paris and consummated the deal direct.

Tolstoy's 'Sergei' Bites Dust in Morals Drive

Universal City, Aug. 13.

Another classic bit the dust, due to the campaign for moral films. Tolstoy's novel, 'Father Sergei,' was shelved by Universal because the script hadn't been cleaned up sufficiently to meet present censorship requirements.

Eugene Frenke, who was to produce for U, will do an original, 'Life Returns.' Reginald LeBorg is with him on the script.

Col. Schiller Back in U.S.

Los Angeles, Aug. 13.

Col. Ed Schiller, Loew theatre executive, on his return from Honolulu, stated he closed a Metro product deal with Consolidated Theatres in the Philippines.

Metro product deal had been previously made with Robert McNeill for his Golden State circuit, upstate California, which would make it unfeasible, Schiller said, for Loew-Metro to operate its own houses in northern California at this time. That was a competitive threat at one time.

Expect West Pic's N.Y. State OK Within Week

The Mae West picture 'Belle of the '90's', will be shown to no one until the New York Board of Regents has passed on it. Studio holding up Coast previews on the picture until the New York ruling is made, which is expected within this week.

NEED TWICE AS MANY PIX

Bugaboo of Buying No Longer Exists as Circuits See Need for More Product; Indies Position?

Skeptical of the dual outcome, majors as a whole, according to official spokesmen, are not finding themselves in a trap as the result of the NRA's sudden declaration of dual independence.

Earlier in the season majors, secretly meeting in the Hays office, had voted continuance of the single feature policy for the 1934-35 production and box office year. The vote is now reported to have been cast with a proverbial grain of salt.

That the producers would proceed cautiously in shorts production and be in a position to augment feature budgets, if it became apparent quantity would be a factor for the new Hollywood year, was foreseen as an early possibility. Now it has materialized via the NRA decision.

By the same token major circuits pursued similar strategy.

Didn't Close Books This Year

Today, according to official theatre spokesmen, most of the affiliated theatres have completed their picture buys for a single feature b.o. policy. Instead of shutting their books, and terminating all further business, they kept other product deals open. The consummation of these deals, it is now reported, will enable affiliates to have all the first class product they may need under the double feature era.

By the time salesmen get around to many of the larger indie exhibs all worthwhile product will likely be sold, it is predicted. And many indies who have been enjoying first runs will become subsequent because of the change in bookings.

While the hands-off NRA ruling hurts in some respects, it is also described as benefiting affiliated theatres in other NRA respects.

Before double freedom, affiliated theatres all over the country were being yanked up by indies on the charge of overbuying. In several instances the Code Authority has ordered major interests to share and share alike their big product with the indies.

Now, as the majors see it, all of that is over. Doubles are legal. And there can no longer be such a thing as over-buying.

That 'Waukee Test

The Milwaukee zoning schedule which precipitated the double features blast will be held up by the Code Authority to all zoning boards in the country as an example of what not to do.

In a lengthy opinion, which will not be completed until late this week, the C.A. is slated to cite all errors. The opinion will at the same time be mailed out to each NRA unit in the U. S.

INDIES HASTEN TO ENLARGE PROD. SKEDS

Augmented announcements for 1934-35 production can be made without handicapping sales, due to the muddled zoning status attributed to NRA rule, home office officials of both major and indie producing companies observed Monday (13).

Indie companies are losing no time in adding to their schedules. Over the weekend, less than 24 hours after the CA had legalized doubles, Monogram was going over its production list, admitting that 'it will be greatly enlarged'.

C. A. headquarters Monday held out the hope that sales should be able to get under way by September 15, due to emergency movements of the Authority and clarification of doubles as a protection penalizer.

No Appeal on Duals

There will be no appeal from the Code Authority's ruling sanctioning doubles. Major representatives, for an anti-dual era, take comfort in the NRA law that the C.A. has the right to reverse itself any time it sees fit.

Such spokesmen also note that the same codists do not sit at every C. A. meeting. Sometime, maybe soon, they hope, the second and third string men will do an about-face.

DUALS' DECISION SEEN AS A BOON

Regard NRA's Legalization of Twinning as the End of Exhib-Distrib Strife and a Means to Speed Up the Selling Season—Opens It Wider for the Indie Producer

75% WILL DUAL

Every department of the film business, it is agreed in both major and indie circles, will undergo changes, some of them radical, as an almost immediate aftermath of the Blue Eagle's first truly revolutionary decree for filmdom in legalizing double features.

Film production in Hollywood among the majors will have to be stepped up and shorts will undoubtdly be curtailed.

Seventy-five percent of all the U. S. theatres will be doubling, including the de luxers, major circuit men concede, quite likely before 1934 is out.

This means that at minimum 700 features will be needed to meet the increased demand. Had the Code Authority sanctioned the attack on doubles through the NRA and instituted a single feature policy, only 350 features—the total normally produced by eight major companies—would completely satisfy the American b.o. demands.

A Free Market

NRA aides, long familiar with the film industry, hail the legalizing of doubles as the first real movement to open the doors of picture production. A free market now exists, they declare, because the indie producer will now step in as it is deemed physically and financially impossible for the major studios to fulfill the number of features now needed.

The decision, as well, removes the cloud over the present sales season. Exhibs now know how they can buy.

While all schedules from some 16 territories will have to be revised to comply with the new order and straighten out protection lines originally drawn against the exhibitor who doubles, NRA officials are confident this will take less time than had the Code Authority attempted to pass over the matter.

Within two weeks the C.A. hopes the redrafting can be effected. After that the high codists are prepared to work for a straight period of 16 days ratifying such schedules and winding up appeals. If their schedule is carried out, selling can be started with certainty no later than Oct. 1.

NRA Legalizes Dual-Billing; U.-Col.-Indies Were for 'Em; MG and Fox Joined and Swung It

All precedent for filmdom, political and otherwise, is generally regarded shattered as result of the NRA's official action in legalizing double features. Major filmdom entered the weekend in a state of confusion and bedlam. The indies were not alone in being jubilant over finally erasing the last stigma on doubling; for the first time they had on their side—as attested by the Code Authority vote—four Hays-member companies. Fox and Metro had united with Universal and Columbia at the last minute.

Subsequently, it has been made known, the four majors voted with the indies not so much because of a sympathetic attitude as for their belief that the letter and understanding of the film code was for keeping the Eagle's talons off twinism or any other regulations of trade customs.

In so voting, however, and giving the indies a majority on one of the oldest and most provocative issues in filmdom, the Code Authority definitely proved itself to indie leaders to be free of Hays domination. By the same token, however, the majors reveal their dissenting vote should not put them in the light of a permanent breach with Hays.

The C.A. jury was out about an hour when it returned with this verdict:

'Resolved, That no clearance and zoning board should establish any clearance based upon whether a theatre operates on double or single policy.'

Kent Presiding

The open session of the Code Authority was singular in many ways. S. R. Kent who had been conscripted for the chair had no easy time of it, not one person in the crowded room having a completely favorable argument for the protection schedule drafted by the Milwaukee zoning board. At the out-

(Continued on page 16)

10% Increase

Hollywood, Aug. 13.

Studios here have tentative plans for increased product with all of them figuring to add 10% due to the NRA's legalization of dual bills.

Studios had their season budgets set with the number of pictures allotted for the year. However, it is understood, that all are ready to make additional films should budget increase be forthcoming from New York.

PIX READYING COUNTER-TAX CAMPAIGNS

Major filmdom is already preparing to meet what its leaders predict will be the greatest tax levying Congress since the civil war. In addition to this, according to advance information, adverse measures will have to be fought by industry in some 40 states.

Taxes alone are not the chief concern. Majorities are certain there will be sheafs of restrictive measures affecting distributors as well as the box office.

That nothing may be overlooked to have the answer, picture politicos are figuring on the simple press sheet being a valuable ally where legislation deals with blind booking.

Anticipating a flock of bills dealing with blind and block booking, the picture strategy sees the press book as fitting in thusly: The press book gives the exhibitor a far more complete picture of the picture he is to play than the exhib gives to his own public. So, who is the worse offender? And, what after all is the offense?

Kahane Vacashes

Hollywood, Aug. 13.

B. B. Kahane slipped out of town Friday (10) to spend a two weeks' vacation with his family.

RKO-Radio production head left for Honolulu. He'll only stay a couple days on the island.

ENGLAND, INDIA IN ANTI-FILM CHURCH DRIVE

Catholic anti-film movement is now spreading abroad. Reports arriving in New York from Calcutta and London indicate that the movement has just been taken up over there.

In England the Westminster Catholic Federation has formed a special 'clean film movement.' While pledges are solicited, there is no attempt to get people to stay away from cinemas completely.

Pledge being distributed for parishioners to fill out is to the effect that 'unwholesome films are a grave menace to religion and the country. I shall do all in my power to arouse public opinions against all films which corrupt public morals and which attempt to undermine that standard of morality shared by so many of our countrymen of different creeds. I hereby promise to stay away from all films except those which so far as I know do not offend against decency and morality.'

In India the Calcutta Herald, a daily with Catholic backing and a strong power in the community, carries a number of feature stories about bad pictures, and follow-up yarns concerning what American Catholics are doing. A pledge was front-paged for clipping and distribution purposes, with the movement gaining momentum from there on.

Hays Clamps Down On Hypoing Films For Foreign Spots

Hollywood, Aug. 13.

Hays board has cracked down on the practice of hopping up film versions for foreign spots where patrons want hotter screen than can get by in this country. Board's decree is that the fine of $25,000 will be punishment for any company showing picture without Hays purity seal, inclusive of Spanish, French, or other dialog features made in this country.

Edict insists that it is mandatory that all members keep strictly to the code with all pictures and all versions, irrespective of where films are to be shown.

Paramount's Mae West picture, 'Belle of the Nineties,' will be shipped all over the world in its revised and changed version.

Previous intention had been to ship it to foreign markets as originally made and use the sapolioed version for the U. S. market only. On request of the Hays office, company changed its mind.

ZUKOR BACK WEST

Adolph Zukor entrained Sunday afternoon (11) to return to the Coast for an indeterminate stay supervising production activities.

CHURCH LEADERS FROWN UPON LOCAL LISTS OF NIXED PIX FOR TIME BEING

Sporadic outbursts against pictures, accompanied with good and bad film listings, are now being openly frowned upon by church leaders. Many of the churchmen, while stressing the delicacy of the situation, now regard the lists as unnecessary in view of the so-called armistice between the film industry and the Catholic church.

Picture leaders aware of this situation are, according to latest observations by major company heads, not taking such banning seriously. The wholesale inking in Chicago during the last few days failed to provoke them to the extent that some picture men feel it should have.

Directors of the Hays organization at the same time revealed that

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Keith Corp.'s Net Loss $59,000; KAO's Gain $485

B. F. Keith Corp. and subsidiary companies' report on operations for the 26 weeks ending June 30, 1934, shows a net loss of $59,198.24.

Report on Keith-Albee-Orpheum Corp., and subsids, for the same period, shows a net profit of $485.73. KAO statement indicate a net profit before depreciation of $490,082.75 with the depreciation value placed at $489,597.02.

Keith Corp.'s net profit, after provision for federal taxes but before depreciation, totaled $336,734.79; the allowance for depreciation of $395,934.03, accounts for the $59,000 net loss.

Arthur Jacobs Back

Culver City, Aug. 13.

Out for a decade, Arthur Jacobs is back, being made production executive on the Metro lot. He reads and advises on yarns and scripts for Eddie Mannix.

Ten years ago Jacobs produced a group of Frank Borzage films for First National.

Casey on Coast

Hollywood, Aug. 13.

Pat Casey came in Sunday (12) from N. Y. to remain till the first of the year, working out producers' labor problems and to function on Studio Labor Committee of which he is a member.

Fox-Metropolitan's Surprise Move, Petitioning Itself Into B'k'pt'cy, Gives Rise to Much Speculation

Fox-Metropolitan situation becomes further involved, giving rise to new speculations, as result of the surprise move on the part of Fox-Met itself in filing a petition in the Federal courts asking for reorganization under section 77B of the Corporate Bankruptcy Act. This petition came without advance warning on Thursday (9), when Fox-Met had to put in its answer to the same kind of a petition asked for a couple weeks ago by three small bondholders.

It means that Fox-Met is stepping into the situation itself and presupposes that the F-M petition for reorganization under relief of the new bankruptcy laws would supersede everything to date in connection with the circuit.

Giving an entirely new complexion to the whole matter, the F-M move places in a dubious light the reorganization plan of a bondholders' committee under receivership; the reorganization proposal which Saul E. Rogers asked permission to file by Aug. 16; any anticipated offers for purchase such as Warner Bros. alone or together with others; and the previous petition of three small bondholders to force adjudication of Fox-Met under bankruptcy statutes.

Latter petition, enjoined by Judge Mack while proceedings in equity and possible bids were before him, is the one which Fox-Met answered Thursday. Denying many of the allegations set forth in the petition, Fox-Met held that the three Adler bondholders, representing $9,100 in notes, did not represent sufficient claims to permit them to file for reorganization under 77B. Answer also put up the defense that the petitioners did not file in good faith within the meaning of Section 77B; that they delayed filing until a plan of reorganization in the equity case was submitted and that since the bonds the Adlers represent were not withdrawn from deposit witn the Noteholders' Protective Committee, the notes were represented by this committee and not by the petitioners.

At a hearing before Judge Mack following the answer of Fox-Met, it was charged that power of voting trust certificates had been shifted quickly and Archibald R. Watson installed as president of Fox-Met, together with four new directors, with subsequent rapid action by the Board in authorizing a petition direct by Fox-Met to file in bankruptcy.

The Adler's Petition

Archibald Palmer, attorney for the Adlers, made these charges and others, including that the bondholders' committee, represented by Beekman, Bogue & Clark, had apparently walked out to let Fox-Met itself go ahead. Judge Mack set today (Tuesday) for hearing on the Adler petition. Fox-Met's own petition will await outcome of that hearing.

Watson, who signed the Fox-Met papers asking for authority to reorganize under the bankruptcy laws, is attorney for the receiver of Fox Theatres Corp., William E. Atkinson, who holds all the Fox-Met preferred and common stock.

The Fox-Met petition states that Atkinson holds 13,000 shares of preferred stock of par value $100 a share and 100 shares of common of no par value. Atkinson became receiver for Fox Theatres on June 22, 1932, in an equity action brought by the Chicago Title & Trust Co. against Fox Theatres.

Decision of Fox-Met to steer away from equity receivership, a reorganization plan of bondholders, any other reorganization plans or offers of purchase now fomenting, represents a unique turn of events.

Presumption is that Fox-Met is preparing to file a plan of reorganization itself, although outside creditor interests believe that if they can submit a worthy plan it might be accepted by the courts. Much would depend on the nature of any such outside plans, including that which Rogers is preparing to submit, and whether or not they would represent sufficient creditor strength to prevail.

Interest of Warner Bros. individually or in combination with others, excepting Loew's which withdrew, arose in connection with the plan Rogers asked the courts to submit. Rogers states he will go ahead as originally but that as a result of the 77B petition of Fox-Met he would draw it up in accordance with provisions of that act. Reported WB is still interested in whole F-M chain rather than in New Jersey and upstate New York houses only.

Mack to Make Decision

On the other hand, it's pointed out, the question of whether the Fox Met petition under bankruptcy shall supersede the pending equity reorganization proceedings before Judge Mack will have to be decided. When the Adler petition was signed by Judge Woolsey, fellow jurist on the U. S. District Court bench 10 days ago, Judge Mack on his own motion enjoined all proceedings because of equity matters before him.

Considerable will probably depend on whether the F-M bondholders committee, representing more than 85% of the notes and debentures, goes before Judge Mack to withdraw their reorganization plan under receivership or whether it will insist on proceeding under that instead of bankruptcy. Palmer's charges in court Thursday (9) would indicate that the committee is pulling out on the equity proceedings. Today's hearing (Tuesday) should clear that point up.

Rogers would not state how WB would be included in his plan and whether outsiders would figure with Warners, possibly for financial support sufficient to swing reorganization. William Fox and A. C. Blumenthal were variously mentioned.

The Fox Met petition states that F-M is a corporation entitled to become a bankrupt under Section 4 of the old bankruptcy statutes. After listing assets and liabilities from the last balance sheet and noting assets in the hands of receivers, the petition states that Fox Met requires relief under 77B because the assets now in possession of the receivers are of substantial value and that these assets, when administered as a going concern together with good will, have an earning power which should be preserved by a trustee for reorganization.

Petitioner asks for appointment of a trustee for reorganization in behalf of the creditors and others, setting forth that if the assets were liquidated their value would be greatly diminished. Fox Met is unable to meet its debts, petition adding that under 77B liens and claims may be readjusted and scaled down and converted into different forms of obligations or postponed.

Asking appointment of a trustee, Fox Met wants an order turning over all assets and property held by Irving Trust and ancillary receivers, with granting of full powers to the trustee to operate under 77B.

Order is also asked to hold a hearing of creditors within 30 days after

(Continued on page 15)

1st Runs on Broadway

(Subject to Change)

Week of Aug. 17

Paramount—'Cleopatra' (Par) (16).
Capitol — 'Treasure Island' (MG).
Strand—'Dames' (WB) (15).
Rialto—'The Defense Rests' (Col) (14).
Roxy—'Handy Andy' (Fox) (3d wk).
Music Hall—'Catspaw' (UA) (16).
Rivoli — 'Bulldog Drummond Strikes Back' (UA) (15).

Week of Aug. 24

Paramount—'Cleopatra' (Par) (2d wk).
Capitol—'The Hideout' (MG).
Strand — 'Dames' (WB) (2d wk).
Rialto—'Dragon Murder Case' (WB) (21).
Roxy—'Charlie Chan's Courage' (UA) (2d wk).
Music Hall—'Catspaw' (UA) (2d wk).
Rivoli — 'Bulldog Drummond Strikes Back' (UA) (2d wk).

NEWSREELS VAMPING

Waiting Game Until Hearst's New Reel Gets Started

Newsreels are playing a waiting game right now. Around the Fox headquarters no announcement of any consequence as to manpower is expected until the physical break with Hearst comes the last week in September.

Universal is arriving at a plan of heavy economy. Instead of adding names and men to meet any expectant competition of another reel in the field, U is clipping its reel executive staff down to one prominent, the editor, Alan Butterfield.

No matter what comes, its executives declare, Pathe will not adopt a standardized poucy for its reel. The nearest thing to a policy, one Patheite maintains, will be the Rooster's continued aversion for name people on its staff. Editorializing some of the news now and then is revealed as nothing new for Pathe, but a practice which has been recognized off and on for the past three years.

Neither has Pathe any plans now of increasing its staff. From its perspective the only thing that a new reel, such as Hearst can do in the news field, is in the main to make the other reels speed up on news coverage.

RANDFORCE'S 44 B'K'YN HOUSES BOOK MG PIX

One of the objectives of Loew's bidding to acquire the Fox-Met theatres in the Greater New York area has been achieved without that formality, it is reported. This is a franchise from the Randforce group in Fox-Met, totaling 44 Brooklyn houses, for Metro pictures. Agreement is said to have been reached between Frisch & Rinzler, operators of the Randforce group, and Metro 24 hours before Loew withdrew its combination offer with Warner Bros. to buy the whole F-M chain.

Neither terms nor length of the franchise are known but reported from one quarter that it's for five years. Also, it was agreed that Randforce would immediately begin to date Metro product, taking for exhibition pictures which are still releasing on the current (1933-'34) year's output.

Delays in outcome for Fox-Met is creating considerable uneasiness within the circuit, according to reports, both with personnel and landlords of Fox-Met.

Another Balto Boat Showing Free Films

Baltimore, Aug. 13.

Following lead inaugurated last month by Wilson Steamship Company's bay boat, the Tolchester company's rival excursion boat has been equipped with screen and projection booth and is likewise showing free films to passengers on nightly moonlight runs.

The 50c trip tariff admits free to the filmings, and both boats have roped off open areas on top decks seating 400 head each. Indie features and two-reel comedies are used, procured from a Philly exchange. Union ops are employed. As yet exhibs here have lodged no formal protests.

Both excursion lines claim biz this summer much better than for '33.

L. A. to N. Y.

Harold Adamson.
Lew Ayres.
William Beaudine.
Leila Bennett.
John Emerson.
Jimmie Fidler.
Ben Goetz.
Hal Horne.
Jack Kirkland.
Norman Krasna.
Burton Lane.
Harold Lloyd.
Anita Loos.
Charles MacArthur.
Robert Presnell.
Chic Sale.
Ernest Schoedsack.
Nate Spingold.
Mr. and Mrs. Max Winslow.

Amusement List Moves Up With Generally Improved Market Tone

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
100	Col. Pict..	27¾	27¼	27¾	+1¾
200	Con. Film.	2⅝	2⅝	2⅝	— ⅛
160	East. K...	98¾	98¾	98¾	+1¼
200	Fox A....	10	9¾	10	+ ¼
9,300	Gen. El...	19¼	18⅝	19¼	+ ⅝
4,700	Loew	27¾	25⅝	27⅝	+1⅜
1,600	Par. ctf..	3¼	3⅛	3¼	+ ⅛
200	Pathe A..	1¼	1¼	1¼	+ ⅛
3,300	RCA	5⅝	5½	5⅝	
500	RKO	2⅛	2	2	
1,600	WB.	4⅛	3⅞	4⅛	+ ⅛
	BONDS				
$2,000	Gen. The.	6	6	6	+ ¼
9,000	Loew	100⅛	100	100	+ ¾
1,000	P-F-L ctf	39	39	39	+1
1,000	Par-Pub .	41	41	41	+ ⅞
1,000	Do ctf..	39½	39½	39½	+1¾
10,000	WB.	53	52½	52½	—1
	CURB				
500	Tech.	12¼	12¼	12¼	— ⅛
100	Trans-L...	1⅞	1⅞	1⅞	+ ⅛

Market went up steadily on about 800,000 shares volume yesterday (Monday), sending Dow-Jones Industrial averages up more than 2 points at close, at 91.80. Amusements showed sympathetic strength, Loew's common rising 1⅜ points net; Columbia Pictures, 1¾ points; Radio preferred B, 2 points, and Eastman Kodak, 1¼ points.

Prices of stocks, which had been tending up most of week, were given an inflation jab by President Roosevelt's nationalization of silver last Thursday (9). Despite profit-taking and timidity on Friday, market easily regained many losses on small volume Saturday, enabling Dow-Jones Industrial Averages to close at 89.79, or 1.36 points higher than the previous Saturday. Amusement group also closed up 0.166 points ahead of the preceding Saturday, majority of 12 representative amusement issues in group ending week with gains, two of them of more than a point.

As stated last week, amusement group appeared to be in good shape to follow other groups if market should stage a concerted move upwards. When market as whole moved up during week, amusement group followed suit. Group met resistance at old critical level of 20, but this time on the upside, and group never touched the low of preceding week, low point last being 18⅝. Profit taking and slump in prices on Friday also struck amusements, but they managed to come back nicely Saturday.

Best performers in group were Loew's common and Radio Preferred B. Loew had been acting well, and it came through in past week with net gain of 1½ points, and at one time nearly hit 28-point level. Week's advance, too, was done with increasing activity, another favorable factor. Radio B made a net gain of 1⅛ points after getting up to 25¼. It closed at 23½. It, too, was favored with higher volume in its move upwards. Warner Brothers common followed general trend of amusement group and gained a fourth of a point net. It never dropped below the low of previous week, and closed at 5, the high point of preceding week.

Paramount certificates again gave evidence of accumulation, holding in a narrow range between 2⅞ and 3⅛, where it closed. This is the third week that this stock has held close to these levels.

Boosting of metal and smelting company issues on Thursday, following silver nationalization, supposedly resulted from an inflationary interpretation of this move. However, shrewd traders were inclined to view the matter as being an excuse rather than a reason for bidding up stock prices. Numerous traders took no chances and got out with their profits following day.

With the President back in the White House, Wall Street is looking more and more in that direction for some signal that may start any movement upwards. Whether Roosevelt will pull any more inflation rabbits out of the hat or not seems to be the question among the trading gentry at present.

Fall Cue

Reports indicating that reaction in business this summer has not been any more than normal appears to be a fair cue to what fall business will be like. Just now market has given only an inkling that it will discount an improvement in fall business. If the Street is sold on the idea that trade this fall will pick up just as it has in previous years, higher stock prices are expected.

Chartists favoring at least a

(Continued on page 12)

PAR REASSUMES OP. OF B'KLYN PAR AUG. 31

Deal for operation of the Paramount, Brooklyn, by Par for another year, starting Aug. 31, agreed upon by all sides, merely awaits the signature of George J. Schaefer, who was expected back in New York yesterday (Monday). Same basis as last year, house to be operated through Extension Theatre Corp., set up last year by Allied Owners Corp., builder of the house, and Paramount.

Allied controls 50% of this company, Par 50%. With latter operating, the net profits after overhead, is divided between Allied and Par. Allied's 50% cut includes its rent and Par's slice takes in its film rental.

House is to open Aug. 31 with 'Cleopatra' day and date with third week of this picture's run at the New York Par. Boris Morros will be in charge of operation. Bill Raynor will again manage; Lou Goldberg in charge of publicity and advertising.

Although Morros has dropped important members of his stage production staff in New York, including Clark Robinson, Danny Dare, Bob Alton and Phil Boutelje (musical advisor), units will be prepared under Morros' direction for the Brooklyn Par.

Cal. Gov. Race

(Continued from page 3)

burg, but the private club auspices got around the 'thou shalt not.'

Streets have never been overrun with so many bally trucks with their amplified canned tunes. Thing got so bad that the city fathers ordered them off the downtown streets. The best they can do now is to drum up votes among the housewives in the nabes. Bing Crosby recordings are surefire to bring the girls to the windows.

It's an odd assortment of candidates around this year's pork barrel. Sinclair is about the most radical candidate that ever ran for office hereabouts. Frank Merriam, who succeeded the late James Rolph, Jr., ducks down to Long Beach to conduct a Bible school class when he can get away. George Creel, who was President Wilson's censor during the war, just about fits in between the two and will give Sinclair his hardest fight. There's some talk that the administration at Washington will go to bat for Creel. So far he's had only a mild boost from General Hugh Johnson. The others are as usual, with nine on the Demo side and four waving the Rep banner.

It is freely gabbed that if Sinclair cops the Demo trial heat he'll cause the greatest influx of outside capital to defeat him ever tossed into the arena. Big biz is frightened at the prospect of Sinclair in the top spot with his pledge of a job for every man and pensions for those over 40.

Sinclair's support lies in the unemployed and there's enough of them to put him over.

But there's more interest in this year's gubernatorial handicap than ever before, due in the main to Sinclair's yen for the spot.

N. Y. to L. A.

Beth Brown.
Dave Epstein.
Adolph Zukor.

MG Tests Slezak

Culver City, Aug. 13.

Walter Slezak, Viennese baritone last seen on New York stage in 'Music in the Air,' has been screen-tested at Metro.

Irving Thalberg has him in mind for grand opera story being penned by Carey Wilson.

25c ADMISH FOR ACE PIX

Par's Buy-Out of Marcus' Salt Lake Partnership Points to a Possible Re-establishment of Publix Op.

The first of Paramount theatre partnerships to be worked out by the S. A. Lynch committee for the trustees—the Louis Marcus-Publix Salt Lake setup—is the first to be washed up. Par's action in buying out Marcus' partnership interest in the Utah-Idaho houses is held to possibly mean that other partnerships will be similarly eliminated.

Such steps on the eve of a reorganization of Par out of bankruptcy would mean a return to the old Publix order of things, with Par to control all its houses as well as operation, which has been vested entirely in partners. The medium through which a return to the Publix system of operation would be accomplished is Famous Theatres Corp., major theatre owning-operating subsidiary of P-P set up to take over all of Publix Enterprises.

Famous is the purchaser of the Marcus interest in Publix Salt Lake, consisting of 350 shares of Class A stock. Famous pays Marcus $50,000 for the stock, the price at which Marcus obtained the half interest in P.S.L. a little over a year ago. The other 50% interest is vested in 250 shares of Class B stock, turned over to Famous Theatres when the partnership was set up.

The Marcus Deal

As in other partnerships, option to buy out operating owners is extended to Par or its subsidiaries such as Famous. Original deal with Marcus was the 250 Class A shares, plus one-half of the net operating profit of Publix Salt Lake. While Par trustees do not reveal the amount of the net during the period of the partnership, it is said to be quite small. Thus Famous is not urged toward buying out Marcus because of any vastly enticing condition of big net profits. Presumption rather is that Par is interested in the Marcus deal largely in controlling the whole theatre situation in Salt Lake as well as possibly elsewhere, with their own operators subject to New York direction to be named. Until papers in the Marcus deal, approved by Special Master Joyce Friday (10), have been signed by the courts, Par is not announcing an operator over the Salt Lake group, including three houses in Salt Lake City, two in Twin Falls, one in Provo, Utah and three each in Boise, Idaho and Ogden, Utah in which Publix Salt Lake holds a 50% interest with outsiders.

Harry David, Publix division manager, formerly in charge of the Salt Lake division and on salary under the Marcus-Par partnership, may step in wholly for Par, but no confirmation in advance on this.

Some partnership deals have been extended for another year, including Karl Hoblitzelle, Lucas-Jenkins and E. J. Sparks. Whether or these will last more than another year after their current extensions, is open for speculation as result of the Marcus buy-out.

Among partnerships not yet extended for another year, but on which some action may shortly be expected is the A. H. Blank setup over Iowa and Nebraska. Other

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Lord & Thomas Takes Col. Account Away from Biow

Biow Agency is loosing the Columbia Pictures account to Lord & Thomas. Making the switch with the account is Bob Collier, who moves over to L. & T. to handle the Col advertising. Collier has been with Biow about a month, or since leaving Fanchon & Marco.

Biow has had Columbia a year. Donahue & Coe had it previously. First Col picture to be handled by L. & T. is 'One Night of Love.'

RKO 'On Acct.' Fees

'On account' allowances (in law ad interim) have also been granted RKO receivers on an application filed some time back by Irving Trust Co. and its attorneys, Donavan, Leisure, Newton & Lumbard. Judge Bondy granted ad interim allowances of $105,000 against an application for a total of $225,000. Judge Woolsey a week ago granted similar 'on account' allowances to Par receivers and attorneys.

Irving Trust receiver for RKO, was allowed $35,000 on an application for $100,000, while the Donovan law firm under the receivership gets $70,000 against a request for $125,000. Expenses are for period from Jan. 27, 1933, when RKO went into receivership, up to June 1 last.

In effect ad interim allowances for both Par and RKO is held legally to mean that receivers of both may later put in applications for additional amounts over the same periods.

PAR'S NEW SETUP FOR N. E. GOLDSTEIN CHAIN

Minor objections were smoothed over during the past week by the Par trustees in clearing the way for approval of the purchase of bonds of Goldstein Bros. circuit (Massachusetts) as a step looking to eventual reorganization of the whole of Par's New England theatres. Under the plan, approved by Special Master Joyce, a corporation of the trustees, Lares Theatres Corp., is authorized to purchase $615,200 principal amount of 7% debenture bonds of G-B circuit for $300,000, slightly less than one-half the face value.

Par trustees are also authorized to advance funds to the Lares subsidiary for the purpose of carrying out the agreement.

Lares subsid is a New England corporation, set up some time ago by Publix, but dormant with no recent functions.

MORE NRA SQUAWKS

Total Now 30 Who Oppose Their Blue Eagle Assessments

The whole producer assessment table, involving some $180,000 annually from major and independent companies, will have to be revised, according to indications yesterday (Monday) to the C. A. headquarters where such orders are expected from Washington before the end of this week.

Instead of the policy of taxing companies a flat sum, NRA aides see where all producer-distributor NRA members will now likely be assessed on a percentage of their gross receipts, the same as is customary for member-companies in the Hays Organization.

This method, it is certain, will raise much protest from the largest majors who have not entered protests of individual assessments of $20,000 and $15,000 yearly.

Producer squawks against code assessments have swollen to a total of 30, the NRA reveals. A few of these include the smaller majors. Most are indie producers and exchanges.

The average plaint is based on a comparison with the other fellow. Some, including United Artists, think the Eagle should get a confidential peep at big company grosses and make it a percentage rather than a flat levy.

NRA aides say that indie exhibs are comparatively loyal sons of NRA, only a handful of the b.o. men kicking about supporting the family.

2-BIT MINIMUM ON CHI SPECIALS

United Artists Designates 6 Pix—Other Exchanges 3 and 4 Specials Each

PRICE REALIGNMENT

Chicago, Aug. 13.

New picture policy affecting both distributors and exhibitors will go into effect in this territory with the start of the new season. Arrangement as worked out by the Balaban & Katz circuit will place a 25c minimum adult admission on some 28 pictures released by the eight major distributors.

Plan as established by B. & K. for the protection of its nabe and loop key spots has the full approbation of the exchanges, which figure that the 25c basic admission on special flickers assures them additional revenue on surefire box office attractions.

First to crack the ice on this minimum tariff setup was United Artists with a deal with B. & K. calling for six specials on the United Artists schedule to be permitted only in houses charging at least two-bits for adult admissions. This half-dozen figures as a high percentage of pictures from one exchange, the other distributors not being willing to put more than two or three pictures in this special admission classification.

Distributors see in this minimum admission angle a chance to clean up on smash productions, since it will mean that all 15c and 20c admission spots will be forced to boost their prices to two-bits if they are going to play these specials. And since it's a cinch that these specials will practically all be percentage pictures, it means considerable extra revenue for the exchanges.

No Legal Fear

There is no hesitancy on the part of the exchanges that the nabe exhibitors will go to court to battle this minimum admission designation, since the distribs feel that the 25c basic admission would fall into the same category which bans the exhibition of pictures in this territory at a dime. Distribs feel that if they can nix 10c admissions that they can, in the same manner, label certain of their pictures as 25c minimum.

Complete adoption of the 25c basic scale for sp cials will mean a necessary re-alignment of admission prices in the big nabe theatres in

(Continued on page 12)

How Times Sq. Realty Values Have Depreciated Is Reviewed in Legal Opposition to Par-B'way's Reorg.

On the grounds that Paramount-Publix bondholders may be seriously jeopardized in order to protect the bondholders of Paramount Broadway Corp.—that under a proposed reorganization of Par-B'way the P-P company is allegedly obligating itself dangerously; that the Paramount theatre and building of which Par-B'way is the landlord is a questionable business enterprise; that Times Square has sunk to the point that realty values and prospects are impaired, action on these grouds to prevent present reorganization plans is being threatened by P-P bondholders.

In an effort to protect bondholders on the propects of a money return on a reorganization of Paramount-Publix, which it is claimed will be greatly lessened if the Par-B'way agreement goes through, a specification of complaint has been prepared for filing with Special Master Joyce Friday (17).

Malcolm Sumner (who gained protection for security holders in the United Aircraft reorganization recently) intends to file the specification of complaint in behalf of his clients, representing $15,000 in Par-Publix bonds. A hearing on the Par-B'way reorganization plan is scheduled a few days later, Aug. 22.

Sumner has had two accountancy firms working on the Paramount situation in connection with reorganization possibilities and has succeeded in gaining equal standing with the Vanderlip bond committee and Kuhn, Loeb to intervene in a plan. His petition for a reorganization under 77B of the new bankruptcy act has been consolidated with the Vanderlip petition supposedly representing around 50% of the outstanding bonds. The bonds which Sumner represents are among the 50% which the Vanderlip group does not have on deposit for action

(Continued on page 12)

RKO's Par, Syracuse

RKO takes over the Par, Syracuse, as part of a distribution deal in which RKO gets the Paramount product. RKO is subletting the Syracuse Par for one year, starting Sept. 1, with options for renewal.

RKO will make the house a second run operation, RKO's own Syracuse theatre to have first choice on Par pictures.

Russe Films for U. S. Distribution By American Co.

Amkino, American distributing branch of Russian filmdom, is quietly going about the making of a deal whereby all Russian product will be distributed in the U. S. by an American firm. Secretive as to who the American firm is, but understood that deal is in the clinching stage. Report in New York had it that Fanchon & Marco is interested in the proposition, although the F&M New York office knows nothing of it.

Understanding is that the deal has its greatest import, from a major American standpoint, in that the agent named for New York would, as part of the consideration, be given distribution agency rights of all American films in Russia. U. S. films didn't go into Russia until recently when the Russ filmers bought two WB pics as a teaser. Pics opened well and it is felt Russia can be a big market for the general run of American product.

Amkino, in New York, has been run by Russians sent over, but understanding is that the Russians now feel they can possibly get wider distribution through a local agent.

BARRISTER OUT OF RKO

Phil Stern, with the law department of RKO and its predecessors for 24 years, is out.

He leaves the organization this week.

SO. CAL. EXHIBS BOLT AND JOIN MPTOA BODY

Los Angeles, Aug. 13.

Because the rank and file of the Independent Theatre Owners of Southern California turned down a proposal to affiliate with the Motion Picture Theatre Owners of America, group of officers and members of the local association have bolted, organized Associated Exhibitors, and been awarded a charter in the national body.

Pending election of officers, identity of the bolters is being clouded in secrecy, but most of the execs and prominent members to the number of 10, are understood to have lined up with the MPTOA.

Secrecy that marked the formation of Associated was prompted by an application to join MPTOA made by the recently organized Independent Theatre Owners Association of Southern California, membership of which is made up largely of theatre operators either directly or indirectly lined up with Fox-West Coast.

Mike Rosenberg of Principal is president of this body, with Gus Metzer, F-WC associate, and Sherill Cohen, associate of Principal, among the members.

Early last week articles of incorporation were filed in Sacramento by Theatre Owners Association of S. C., with its purpose described as a trade association of theatre owners. Incorporators listed were dummy directors, as none are known in the industry. Association is capitalized at 2,400 shares, no par, with permission having been granted to issue 500 shares. Stock angle of the venture leads film row to suspect the new body is a commercial proposition possibly having to do with a much-discussed film buying combine sponsored by a few disgruntled indie exhibs.

Indie Exhibs Fear Chains' Admish Cuts More Than Spread of Duals

Independent exhibitors, not a little concerned over the possibility that chains will increase double billing to fight them, following legality of the policy by the NRA, are afraid that their position will become entirely that of subsequent runs and that a price war may result.

Fear that the chains will go into dualing in a widespread way is not as great at the moment as the likelihood of lowered admissions in competition with indie exhibs, spokesmen for latter point out. Already this indication is manifesting itself, with chain neighborhood theatres dropping prices in many spots to 15c on opening and tossing doors wide at 10 a. m. instead of 12 noon as in the past. Independents do not favor this means of retaliation by chain houses because it will force them to open earlier and in the face of not being able to go lower themselves, they will incur additional expenses of operation through electricity, operators, etc.

Chains are rather widely double-featuring now, notably in the east and New England. That they may extend the policy to houses now not in that class is held to be reasonably probable in view of the fact that dualing is to remain with the indies who want it. Explained that there is nothing to stop distributor-affiliated chains from creating a shortage by this means, leaving the exchange in the position of having to supply the company's own houses first. Either that or the distributors may be increasing terms where indies continue doubling.

The greater the number of chain dualers the greater number of pictures will be necessary to such chains. This in itself could mean difficulties for indies because circuits would have to buy more product and thus would tie up pictures which indies have been getting in some cases on first run.

'Not' $97,000 on First H.O. B&K Chicago Has Ever Tried; 'Bondage' Apt to Do 5th Week

Chicago, Aug. 13.

Lack of product again causing worry among loop theatres. B&K is in a particularly bad spot, being forced to use the weakest of flickers just to keep its screens alive. Even with McVickers dark the circuit is having considerable difficulty in finding screen material.

Situation is due not only to the paucity of releases but also to the local censors who are apparently seeing immorality in every strip of celluloid and banning important films. In one week B&K lost 'Girl from Missouri' and 'Scarlet Empress.' Pictures are held up indefinitely and circuit is having a struggle finding replacement product.

Business is generally off this week but it's the industry's own fault. Plenty of people around eager to go to pictures but the stuffo product is hurting.

Item for the record this week is the holdover of 'She Loves Me Not' at the Chicago, marking the first time in the history of this theatre that it has held a picture second week. Tied in with the Fred Waring band last week it shot the box-office to $59,000, biggest take of the year. This week register is slipping off naturally but will do $38,000 without Waring. Strong pictures at this house usually switch to smaller loop house for holdover.

Going into its fourth week in the loop 'Human Bondage' is turning in another profitable week for the Garrick. At its present pace looks a cinch to make it five weeks downtown.

Estimates for This Week

Chicago (B&K) (3,900; 35-55-75)—'She Loves Me Not' (Par) and stage show. Second week for film which makes it a record for this house. Last week with the Waring band theater mopped up on a smash $59,000. This week, without Waring, will see fine $38,000.

Garrick (B&K) (900; 25-35-55)—'Human Bondage' (Radio) (4th loop week). Really making money in large quantities. After two weeks at Palace switched into this spot and continued pace. Last week a wallop at $5,900 and this week will continue on the right side at $4,500, powerful.

Oriental (B&K) (3,200; 25-35-40)—'Great Flirtation' (Par) and vaude. George Jessel headlining. House going along pleasantly, managing $17,000 currently, okay. Last week nice for 'Sadie McKee' (MG) at $15,600.

Palace (RKO) (2,500; 25-35-55)—'Hat, Coat And Glove' (Radio) and vaude. Slumps badly this week. Under $13,000 from indications, pretty sad. Last week pulled out mire by Ted FioRito orchestra which aided 'Bachelor Bait' (Radio) to $18,200.

State-Lake (Jones) (2,700; 20-25-35)—'Hell Cat' (Col) and vaude. Mitzi Green on stage. House is doing well and this week a healthy $13,000. Last week 'Let's Talk It Over' (U), $12,300.

United Artists (B&K-UA) (1,700; 35-45-65)—'World Moves On' (Fox). Not the type of product for Fair mobs hitting the loop. Gross will be unexciting at flabby $13,000 for opening session. 'Bulldog Drummond' (UA) completed satisfying three weeks to good $9,800.

Roosevelt (B&K) (1,500; 25-35-55—'Paris Interlude' (MG). Not getting anywhere at all. Hardly better than $5,000 in the offing. Last week 'Here Comes Navy' (WB) finished a smacking fortnight to $8,900.

PITT IS DULL WITH 'STAMBOUL' ONLY $7,500

Pittsburgh, Aug. 13.

Product weakness showing up again this week, with indifferent results anticipated.

Getting a break out of it is the Warner, with a dual bill including 'The Key' and 'Their Big Moment.' Swell combo for the site, what with William Powell in one and Pitts-Summerville in other, and should result in a breezy $6,700, best house has had in some time.

At the other two spots hardly much to choose between 'Stamboul Quest' at Penn and 'Man With Two Faces' at Stanley.

Situation is due to perk up a bit in a couple of weeks. Alvin gets under way with 'Baby Take a Bow' Aug. 31; Pitt expected to swing into action shortly after Labor Day with pictures and vaude, while Fulton is due any minute to pull up its shutters with 'Handy Andy' after a shutdown of two months. Looks like good times for the distribs here this season. Hardly be a strip of film made that won't get a downtown first-run showing.

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50)—'Stamboul Quest' (MG). Doubtful if more than $7,500 in sight. Last week 'Girl from Missouri' (MG) disappointed at $9,500.

Stanley (WB) (3,600; 25-35-50)—'Man With Two Faces' (WB). Will have a struggle getting around $8,000. Last week 'Human Bondage' (Radio) in the dough at $11,000, and with 'Circus Clown' and 'Here Comes the Navy' made late summer showing for that period best around here in long time.

Warner (WB) (2,000; 25-40)—'The Key' (WB) and 'Their Big Moment' (Radio). Bargain bill should sail through to neat $6,700. Competish not so hot this week. Last week 'His Greatest Gamble' (Radio) and 'Smarty' (WB) right up there at $6,000.

'SHE LOVES' 32G, 'TREASURE' 14G, HUB BULLISH

Boston, Aug. 13.

Most everybody here that has anything to sell is happy, meaning principally the Met and the State, with 'She Loves Me Not' and 'Treasure Island', respectively, both of which look like business such as hasn't been seen here in many a week. If 'She Loves Me' doesn't go to $32,000, it'll be a surprise, and 'Treasure' sure looks like pay dirt, maybe going into a second week. 'Treasure' isn't quite pushing out the walls, but there's a sure $14,000 in sight, which nobody can complain about a bit.

Keith's has 'One More River' which was hauled in Thursday, a day early, to paint out the red left by 'His Greatest Gamble', which polled only $7,500, pretty bad going. 'One More River' will be a little better, maybe $9,500, still awfully sour. Other RKO house, the Boston, is still scratching to pay the rent, and 'Hat, Coat and Glove' plus 'Manhattan Love Song' may do it at $6,200, but that would be lucky.

Last week's high spot was the Met with a tasty $25,400 for 'Man With Two Faces' and The Goldbergs of the radio on stage. Customers that had never showed before at the house paid to see the folksy family, and helped tune up the gross. 'Girl From Misso " at the State went to around $7,800, no headaches, but no shouting either.

The Orpheum, lacking any real prod in 'Paris Interlude' should get $6,500, a shade under last week's $6,700 for 'Stamboul Quest'. Paramount, with 'Housewife' and 'She Learned About Sailors' will get $7,400, o.k.

Estimates for This Week

Keith's (RKO) (2,900; 25-40-55)—'One More River' (U). Possible $9,500 or so here, n.s.h., and that figure will include an extra day's run, since the pic was shoved in to sweeten up the preceding week's bad news, caused by 'His Greatest Gamble' (Radio). Latter went $7,500, pretty terrible.

Boston (RKO) (3,200; 25-30-40)—'Hat, Coat and Glove' (Radio) and 'Manhattan Love Song' (F. D.). Dismal pace in order here since vaude was yanked is continuing, and $6,200, less by far than half the lowest when house had stage shows, is in sight. This will be no change from last week's returns from 'Lady Is Willing' (Col) and 'Monte Carlo Nights', still close to the bottom.

Orpheum (Loew) (3,000; 30-40-55)—'Paris Interlude' (MG) and vaude. A till totaling $6,500 is what's looked for here, bad. Last week $6,700, equally tough, for 'Stamboul Quest' (MG) and vaude.

State (Loew) (3,600; 30-40-55)—'Treasure Island' (MG). Looks set for $14,000, magnif. There has been fatter biz than this, but it looks as if 'Treasure' will go over for a week. 'Girl From Missouri' (MG), even with Harlow, polled only about $7,800, so-so.

Met (M&P) (4,500; 35-50-65)—'She Loves Me Not' (Par) and stage show. Bing bang $32,000 waiting here, and everybody is happy. 'Man With Two Faces' (FN) and the radio Goldbergs on the stage last week went to $25,400, o.k.

Paramount (M&P) (1,800; 25-35-50)—'Housewife' (WB) and 'She Learned About Sailors' (Fox). Should settle down to o.k. $7,400. Last week 'Ladies Should Listen' (Par) and 'Mr. Sweeney' (WB) to $6,700, nothing to be ashamed of.

'ANDY' DANDY $3,500

Lincoln's Local Boy In Rogers Picture Hypos Take

Lincoln, August 13.

Plaudits go to 'Handy Andy' at the Stuart. They like Will Rogers, but Robert Taylor, the second lead, is a local boy, so it gets a double plug. Picture should wind up with better than $3,500.

Theatre row is agog about the Sunday show vote which comes up Tuesday (14) and will decide whether Lincoln has to go blue schnoz indef. All screens are carrying trailers asking for the vote in favor, which gets a big hand. The know lads give it an even break.

Town has a beer war on now, which is hitting the shows a bit, but not badly. First it was 16 oz. for a dime, then 20, now 24, and predictions that by next week if you bring your own washboiler they'll fill it with suds. Steins big enough to take a bath in keep the payers drinking all night.

Estimates for This Week

Colonial (LTC) (750; 10-15) — 'Two Alone' (Radio) and 'Hell's Headquarters' (Maj) dualed three days with 'Lone Trail' (Maj), finishing week. Fair $700. Last week, 'Eskimo Perils' (indie) and 'Side Streets' (WB), dualed first with 'Rawhide Mail' (Maj) closing, so-so $750.

Lincoln (LTC) (1,600; 10-15-25)—'Many Happy Returns' (Par). Cheerful enough material for a nice $2,000. Last week, 'Old-Fashioned Way' (Par), swell $2,400.

Orpheum (LTC) (1,200; 10-15-25)—'Great Flirtation' (RKO) dualed with 'Bittersweet' (UA) and 'Big Moment' (U) last half. Headed for a blah $500. Last week, 'Circus Clown' (WB) played on the straw, but mostly kids, so only $1,000, oke enough.

Rialto (CornhuskerTI) (1,100; 10) 'Her Resale Value' (Maj) with 'Big Time or Bust' (Maj) first half, closing with 'Law and Lawless' (Maj). Should garner $800, good enough. Last week, 'Marrying Widows' (Maj) and 'Sin's Payday' (Maj) paired, with 'Fighting Hero' (MW) last half, got $750, n.s.g.

Kiva (CornhuskerTI) (500; 10-15-25)—'Most Precious Thing' (Col). Won't bring in the precious stuff at the b.o., bad $500. Last week, 'No Greater Glory' (Col) was a piddler, too, less than $550.

Stuart (LTC) (1,900; 10-25-40) — 'Handy Andy' (Fox). With Rogers and a local boy who made good, Robert Taylor, will top the list with the neighbors this week, should do over $3,500, nifty. Last week, 'Here Comes the Navy' (WB), very nicely for a bit less than $3,000.

'Drummond,' 'Navy,' 'She Loves' Strong in N.H.

New Haven, Aug. 13.

A rainy Sunday was a nice break for film houses in competition with shore spots. Business pretty evenly distributed this week, with Roger Sherman and Paramount having best biz in weeks. Par running 'Loves Me Not' as a single and still getting trade, although fans are grumbling on letup of double features.

Roger Sherman brought 'Navy' in a day ahead and will hold it for eight days.

Exploitation activity picking up all around. Rumored Par may open up soon with stage fare but no confirmation.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'She Loves Me Not' (Par). As a single is doing well around $5,500 which means a profit. Last week 'Ladies Should Listen' (Par) and 'I Can't Escape' (Beacon), down to bottom, $3,200.

Poli's (Loew) (3,040; 35-50)—'Drummond Strikes Back' (UA) and 'Name the Woman' (Col). First letup in weeks here, around so-so $7,200. Last week 'Girl From Missouri' (MG) and 'Defense Rests' (Col), heavy $8,400.

Roger Sherman (WB) (2,200; 35-50)—'Here Comes Navy' (WB) and 'Housewife' (WB). Big stuff at swell $8,000 for eight days. Last week they chopped a day off 'Man With Two Faces' (WB) and 'We're Rich Again' (Radio) for slow $3,500 on six days.

College (Loew) (1,565; 25-40)—'Stamboul Quest' (MG) and 'Bachelor Bait' (Radio), plus stage band. Not too good at $3,500. Last week 'Paris Interlude' (MG) and 'Lady Is Willing' (Col), also stage show, slightly better at $3,800, with stage band proving a draw.

CENTRAL CITY FINALE AIDS DENVER PIX

Denver, Aug. 13.

Orpheum only house headed for above average biz in a rather mild week.

Heavy rain and cool weather helped grosses last week. Play festival is over at Central City, but they took $26,000 in at the box office, and that's a lot of money for anything to get, especially when located in a town of 500 and 47 miles from a large city.

Much of this money would have gone to the picture houses of Denver. Close to 11,500 attended the play festival at Central.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50)—'She Learned About Sailors' (Fox). Fair at $1,700. Last week 'I Give My Love' (U) nosedived, ending way down with $1,200. Picture failed to click, and pulled only a part of the regular patrons. Central City pulled strongly from folks who regularly attend the Aladdin.

Denham (Cooper) (1,500; 25-35-50)—'Scarlet Empress' (Par). Dietrich film pulling fair $3,800. Last week 'She Loves Me Not' (Par) clicked along in great shape, and closed with better than $7,000, best in several weeks.

Denver (Huffman) (2,500; 25-35-50)—'Girl from Missouri' (MG). Harlow still potent b. o., okay for $6,000. Last week 'Bulldog Drummond' (U) turned in a very good week, 25% above average, $7,500.

Orpheum (Huffman) (2,600; 25-35-50)—'Man With Two Faces' (FN). Robinson starrer getting good attention, $9,000. Last week 'Here Comes Navy' (WB) turned in best gross since stage shows were ducked; $9,500, best in town for the week and 60% above average.

Paramount (Huffman) (2,000; 25-40)—'Wild Gold' (Fox), three days, and 'Housewife' (WB) four days. Mildish $1,700. Last week 'Let's Talk It Over' (U) and 'Hell Cat' (Col), double bill, four days after a fair three days the previous week, and 'Murder in Private Car,' split, did a nice $3,000.

Prov. Grumbles at Vaude Repeat Bookings; 'Andy'-'Upper' Dual, $4,000

Providence, Aug. 13.

First dull and cool Sunday this summer giving exhibitors a ray of hope of booting their grosses this week to a decent figure. Since the start of summer the week-ends have been hot and torrid, okay for the beaches but murder for the theatres. Saturday nite saw a change in the weather that filled all the stands along the main stem with sizeable crowds. Sunday was even better, and if the temperature sticks around the 70's all exhibitors feel that the breaks will be with them.

Entertainment fare not so hot, but theatres figure that the crowds who have been patronizing the beaches all summer must be film hungry, and the weather will drive them downtown.

Some big changes in the local situation are due soon. By the first of September this town's theatrical face is expected to go through a general lifting process. The first major move starts next week with the Paramount theatre forsaking that name in favor of Strand. All sorts of ballyhoo accompanying the change, management making no bones over shaking the jinx of the Publix chain name.

Publix has quit operation of house, and it reverts back to former ownership. Publix leased house in 1930, renovating the theatre at a cost of $250,000.

Exhibitors divided on effect of new Narragansett Race Track on the box office. Some say no, and some say yes.

Estimates for This Week

Loew's State (3,200; 15-25-40) — 'Straight is the Way' (MG) and vaude. Stage show has plenty of repeats and the natives are grumbling. Vaudeville at this house has been extremely weak for months. Forcing too many repeats on the natives here is causing a serious set-back, and along with the so-so picture product coming along it's tough. This week will be no exception. The most house can boast of will be around $9,000, and that's plenty high. Last week, 'Girl from Missouri' (MG), got $10,200.

Majestic (2,200; 15-25-40) — 'Handy Andy' (Fox) and 'Upper World' (WB). Nice bill, and with the breaks this one should show a slight edge before the week is over; just now the prospects look like $4,000; up a notch. Last week, 'Grand Canary' (Fox) and 'Embarrassing Moments' (U), tepid at $3,200.

Paramount (2,200; 15-25-40) — 'Ladies Should Listen' (Par) and 'Happy Landing' (Mono). Just coasting along; nothing in this one to indicate that gross will be much over $2,800. Last week, 'Old-Fashioned Way' (Par) and 'Elmer and Elsie' (Par), was also so-so at $2,500.

RKO Albee (2,000; 15-25-40) — 'Romance in the Rain' (U) and 'Blind Date' (Col). Both pictures weak where drawing power is concerned, but biz seemed okay over the week-end, and unless there's no drastic change should be close to $3,000; up a notch, but still off.

RKO Victory (1,600; 10-15-25) — 'Old Raider' and 'Ferocious Pal' (Principal). Around average at $975 on split week. Last week, 'Cockeyed Cavaliers' (Radio) and 'Unknown Blonde' (Majestic), was close to $1,000 on split week.

Nothing the Matter in Balto. as 'Treasure'-'Vergie' Gallop for $19,000

Baltimore, Aug. 13.

Rival pair of vaudfilmers doing bulk of the biz this week. The Hipp has 'Vergie Winters,' plus Molly Picon, on stage. Counters against the masculine appeal at the Century, where 'Treasure Island' blends with acts topped by Borrah Minevitch. Both houses had 'em standing first three days and both look nose to nose down the stretch to a deadheat around $19,000. Century's gross impaired somewhat by about 30% of attendance being kids.

'World Moves On,' at the New, should do $4,500, good, but a shade under advance expectations.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66) — 'Treasure Island' (MG) and vaude. Niftiest advance campaign around in a while, and, though is almost exclusively pulling males, will hit welcome $19,000. Last week 'Paris Interlude' (MG) and Cab Calloway on stage; nifty $18,200.

Hippodrome (Rappaport) (2,300; 15-25-35-40-45-66) — Vergie Winters' (Radio) and vaude. A smash $19,000 the order. Last week, 'Human Bondage' (Radio), fine $17,700.

Keith's (Schanberger) (2,500; 15-25-30-35-40-55)—'One More River' (U)—Holding over for two days and will have about $6,800 at end of nine-day stretch, which concludes Wednesday (15). 'Romance in Rain' next.

New (Mechanic) (1,800; 15-25-30-35-40-50)—'World Moves On' (Fox). Striding steadily for good $4,500. Last week, second of 'Handy Andy' (Fox), $4,000. Fortnight total swell $10,300.

Stanley (WB) (3,450; 15-25-40)—'Housewife' (WB). Won't touch $5,000, very poor. Last week, 'Here Comes Navy' (WB), $8,700.

St. Louis' 3 1st Runs Divvy 2 Films, One a Holdover, for $33,000

St. Louis, Aug. 13.

Of the three houses first running two are doing rather exceptional business. In another week two more houses are scheduled to get under way after summer closing.

Fox and Ambassador are giving St. Louis its first experience in day-and-date exhibition with Will Rogers' 'Handy Andy.' Both are playing to profitable business. Looks like together they're headed for around $25,000. That allows for $10,000 at Ambassador and $15,000 at Fox, the latter being considerably more than last week's gross of $8,000.

Estimates for This Week

Ambassador (F.&M.) (3,000; 25-35-55)—'Handy Andy' (Fox). House reopening after three weeks of darkness. Looks to get $10,000 on day-and-date booking.

Fox (F.&M.) (5,000; 25-35-55) — 'Handy Andy' (Fox). Should cop $15,000. Last week 'Most Precious Thing in Life' (Fox) and 'We're Rich Again' (Radio). Worth $8,000.

State (Loew's) (3,000; 25-35-55) —'Girl from Missouri' (MG) (2d week). Holdover tally may reach $10,000, which is okay for August and a holdover. Got $15,000 on its initial week.

Minn. Sprints with 'Not' at $8,000, 'Girl' $6,000, Orph Stage Show $13,000

Minneapolis, Aug. 13.

Some hot numbers in the loop this week and biz showing signs of life despite continuation of teamsters' strike and martial law. Lineup includes 'World's Fair Scandals,' stage show, at the Orpheum, and 'Girl from Missouri,' 'She Loves Me Not' and 'Charlie Chan's Courage' at the Century, State and Lyric. Virile assortment is pulling pretty fair dough.

Localites surely crave stage entertainment if recent box office responsiveness is any criterion. On the heels of Waring's Pennsylvanians, who plucked around $23,000 at the State a few weeks ago, 'World's Fair Scandals,' sans names, is shooting the Orph to the top of the procession for the first time in many a fortnight with 'Hat, Coat and Glove' on the screen.

There's also a single flesh-and-blood drammer on the local board for the first time in months. It's W. A. Steffes' production of 'The Drunkard,' augmented by beer, sandwiches and coffee, in the Moorish Room of the West Hotel. Show is creating favorable word-of-mouth and augurs a successful run.

Estimates for This Week

Century (Publix) (1,600; 25-35-40)—'Girl from Missouri' (MG). First snappy picture in long time, and that helps. Should cop a pretty good $6,000. Last week 'Grand Canary' (Fox), $3,000, poor.

Orpheum (Singer) (2,809; 25-35-45)—'Hat, Coat and Glove' (Radio) and World's Fair Scandals,' stage show. Well sold and will easily lead town. May hit excellent $13,000. Last week 'Man With Two Faces' (FN) $3,800.

State (Publix) (2,400; 25-35-40)—'She Loves Me Not' (Par). Bing Crosby going along nicely at $8,000 clip. Last week 'Handy Andy' (Fox) $9,000.

World (Steffes) (350; 25-35-50-75)—'Thunder Over Mexico.' Looks around $900, mild. Last week, second of British 'Constant Nymph,' $1,000, light.

Uptown (Publix) (1,200; 25-35)—'Little Miss Marker' (Par). Fine $3,000 indicated. Last week 'Manhattan Melodrama' (MG), $2,700, oke.

Lyric (Publix) (1,300; 20-35)—'Charlie Chan's Courage' (Fox). Good card for this house and can easily top $2,500, pretty good. Last week 'He Was Her Man' (WB) $3,000, good.

Grand (Publix) (1,100; 15-25)—'Murder at Vanities' (Par) and 'Nana' (UA), second runs, split. Around $1,800 in prospect, good. Last week 'Born to Be Bad' (UA), first run, and 'Bottoms Up' (Fox), second run, $1,500.

Aster (Publix) (900; 15-25)—'Double Door' (Par), 'Circus Clown' (FN) and 'Many Happy Returns' (Par), second runs, split. Should reach $900, pretty good. Last week 'Such Women Are Dangerous' (Fox), 'Sorrell and Son' (UA) and 'Looking for Trouble' (UA), $1,000.

'ANDY' $4,500, 3D WK., TOPS INDIANAPOLIS

Indianapolis, Aug. 13.

Business is jittery in the downtown houses this week, and top honors fall to Will Rogers in 'Handy Andy' which is taking $4,500 in its third week. Nothing else is hot, except the weather and second high money for the week will probably go to 'One More River' at the Lyric with a fairly good figure of $4,000. 'Straight Is the Way' at the Palace and 'Man With Two Faces' at the Circle are trailing at a mild pace with grosses of $3,700 and $3,100, respectively.

Lyric announced this week that it would resume its combination vaudeville and film policy on Aug. 31. Reports to the effect that the shuttered Indiana will reopen soon with stage and screen shows are unverified but numerous.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Handy Andy' (Fox) (3d week). Plenty okay at $4,500. Last week in its second stanza the Rogers pull accounted for $5,800.

Circle (Katz-Feld) (2,600; 25-40)—'Man With Two Faces' (FN). Little activity at this spot with a figure of $3,100, poor. Last week 'Here Comes the Navy' (WB) was good at $5,000.

Lyric (Olson) (2,000; 25-40)—'One More River' (U). Doing fairly well at $4,000. Received good notices. Last week 'Cockeyed Cavaliers' (Radio), poor at $3,100.

Palace (Loew's) (2,800; 25-40)—'Straight Is the Way' (MG). Only fair at $3,700. Last week 'Girl From Missouri' (MG) was not bad at $4,800.

B'HAM KINDA BLAH

'Loves Me Not,' $8,000, Only Exception—'Quest' $2,500

Birmingham, Aug. 13.

There's a mighty weak lineup of pictures for the next seven days.

'She Loves Me Not' is the sole exception.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40)—'She Loves Me Not (Par). Crosby and a good flick attracting strong $8,000. Last week 'Here Comes Navy' (WB) $6,300, oke.

Ritz (Wilby) (1,600; 25-30)—'Stamboul Quest' (MG). Title scares 'em away, $2,500. Last week 'Wonder Bar' (FN) at special scale of 30-35-40 got around $6,000.

Strand (Wilby) (800; 25)—'Lost Patrol' (Radio). Next best bet, $1,600. Last week 'Three On Honeymoon' (Fox) and 'Hollywood Party' (MG), $1,400.

Empire (BTAU) (1,100; 25)—'The Key' (WB). Not so hot, $1,700. Last week 'Greatest Gamble' (Radio) $2,000.

RAINY WEEK END MAKES NEWARK BIZ SUNNY

Newark, Aug. 13.

There were exhibitors dancing in the streets this week end, for it rained Sunday and joy was unconfined. Even without the rain business would be good, as 'Girl From Missouri' at Loew's is going along like $15,000 and 'Handy Andy' and 'Charlie Chan's Courage' are headed toward $10,000 at Proctor's. After a grand first week the second of 'Here Comes the Navy,' second 'Embarrassing Moments' at the Branford will come in around $9,000.

Paramount-Newark couldn't take it and after the worst week of the season closed for three weeks. For some reason this house has not had its share of business, but with Mae West, 'She Loves Me Not,' and 'Cleopatra' announced on the marquee it should get a break.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Here Comes the Navy' (WB) and 'Embarrassing Moments' (U) (2nd week). Not at all bad for second stanza and might reach a nice $9,000. Last week dazzling at almost unheard of $17,200.

Capitol (WB) (1,200; 15-25-35-40)—'Sorrell and Son' (UA) and 'Shoot the Works' (Par). Only house not opening well and will hardly beat $3,000. Last week 'Thin Man' (MG) and 'Great Flirtation' (Par) mild at $3,700.

Little (Franklin) (55-$1.10)—'Rocky Road to Dublin' (Moore) and Moore's Irish Players (second week). Will take eight days this week and may reach a nice $1,000. Last week okay at $1,412.

Loew's State (2,780; 15-75)—'Girl From Missouri' (MG) and vode. Going more like what this house is used to and may reach a fine $15,000. Last week 'Paris Interlude' (MG) hardly touched sad $10,000.

Proctor's (RKO) (2,300; 15-55)—'Handy Andy' (Fox) and 'Charlie Chan's Courage' (Fox). Jammed with kids Saturday and plenty of others nights and looks like a great week of $10,000. Last week 'Grand Canary' (Fox) and' She Was a Lady' (Fox) nice at over $8,000.

Terminal (Skouras) (1,900; 15-25-40)—'Blind Date' (Col) and 'She Learned About Sailors' (Fox) with '15 Wives' (FD) and 'Loud Speaker' (FD) split. Swell opening and if the last half holds up should be good at $4,000. Last week 'Let's Try Again' (Radio) and 'Cock-Eyed Cavaliers' (Radio) with 'Found Alive' (FD) and 'Money Means Nothing' (Hollywood) split meant little at less than $3,000.

Harlow-'Sweeney' Dual Nice $8,000 in Omaha

Omaha, Aug. 13.

Competition for the week up with one of the large events of the year pulled off Aug. 11-12, the Omaha air races. Only a two-day, two-performance show, but a great magnet and the admission is plenty, though not too expensive for the show put on and its relative cost. Cost to the spectators, however, makes many of then. give up any other shows for the week. Besides, after seeing the air carnival fans have enough to talk about during the week without going to a show.

Second intense mid-summer heat wave in progress and easily matching the first for oppressive weather. In spite of this business reported holding strong at Orpheum and Brandeis and at least average at the World. Orpheum with the most seats and bulk of product the unquestioned leader, and this week set for a good week with the Harlow flicker. Won't, in all probability, see another record, but strong with about $8,000.

World having a week of one of its occasional combinations of a first run with a second run on a proven picture. This time it's 'Thin Man' come back to show with 'No More Women,' and set for at least average $4,000. Brandeis has a couple of weakies, but in light of past performances through the summer may reap an average harvest or thereabouts, $3,900.

All these in the face of extreme heat seems unexplainable except that Paramount's closing has sent more patrons into the houses remaining open.

Estimates for This Week

Orpheum (Blank) 2,976; 25-40)—'Girl from Missouri' (MG) and 'Mr. Sweeney' (WB). Harlow good for a heavy draw, though nothing exceptional; good stuff at $8,000. Last week 'Grand Canary' (Fox) and 'Kiss and Make Up' (Par), dual, dropped off far from the two previous record weeks, but still topping average some; $7,200, good for these ordinary pictures and despite the heat.

World (Blank) (2,100; 25-35)—'No More Women' (Par), first run, second run showing of 'Thin Man' (MG), dual. This mix up is a long shot for even the guys who ordered it, but should have little trouble pulling at least average. Lean one will likely be most responsible for what biz comes in, probably about $4,000. Last week 'I Give My Love' (U), together with 'Harold Teen' (WB) just two more pictures and only a fair gross, $3,900.

Brandeis (Singer) (1,200; 20-25-35)—'Return of Terror' (FN) and 'Lady Is Willing' (Col). Just two programmers, but may not be any letdown, judging by past few weeks. Not up, not down, just $3,900. Last week 'Midnight Alibi' (FN), together with 'Jane Eyre' (Mono) picked up strong last two days after holding their own from the start. Exceeded expectations a bit to go to $4,000.

'Housewife' Title, Bette Davis, $13,000; 'One More River' $9,000 in Washington

Washington, Aug. 13.

Boys just gliding along these days taking the eggs in their stride and appreciating good grosses as unexpected pleasures. Only holdover this week is 'Handy Andy' at Palace, which topped 'David Harum' and looks like nice second week.

Keith's fared nicely with admitted experiment last week on revival of 'Cimarron.' Local drama ed wrote letter to manager suggesting revival and house used letter in lobby and in all ads getting critic to go on air twice as personal sponsor of film.

Estimates for This Week

Fox (Loew) (3,434; 25-35-60)—'Old Fashioned Way' (Par) and vaude. Al Trahan and Yascha Bunchuk sending boys and girls out talking, but by time it gets around week will be over. Maybe fair $20,000. Last week 'Grand Canary' (Fox) and Borrah Minevitch on stage, $20,500.

Earle (WB) (2,424; 25-35-40-60)—'Housewife' (WB) and vaude. Pickens Sisters helping slightly on radio rep, but it's Bette Davis and femme angle of title that is getting fair $13,000. Last week 'Here Comes Navy' (WB) with Patricia Bowman and Helen Ault, both local gals, on stage took nice $16,000.

Palace (Loew) (2,363; 25-35-60)—'Handy Andy' (Fox) (2nd wk). Headed for oke $8,000. Last week same pic hauled in nice $17,000.

Keith's (RKO) (1,830; 25-35-60)—'One More River' (U). Raves from critics and holding up to a probable big $9,000. Last week 'Cimarron' (Radio) revival took nice $6,000.

Met (WB) (1,583; 25-40)—'Personality Kid' (WB). Maybe fair $3,500. Last week 'Return of the Terror' (FN), nice $4,000.

Columbia (Loew) (1,263; 25-40)—'Baby Take a Bow' (Fox). Repeat after nice week at Fox getting gratifying $4,500. Last week 'She Learned About Sailors' (Fox) took fair $2,800.

$80,000 fo[r] ... For 'Adventu[re] ... Weather Goo[d]

Good theat... Sunday but b... ...k are spotty.

Music Hall is e... ...ront. 'One More River,' se... ...or the house only three days in advance of opening as a substitute for a less liked booking, will hit around $80,000. This is the highest here since 'Bondage,' around July 4. Picture will not hold, however, the Hall having booked Harold Lloyd's 'Cat's Paw' for Thursday (16).

Closest in comparison to the Music Hall is the Rialto, which will get $11,000 on 'Adventure Girl.' and Roxy's looked for $22,000 an second week of 'Handy Andy' which stays a third. Then there's 'Rothschild,' at the Rivoli. Final week ending tonight (Tuesday) its fourth, will be $21,000. 'Bulldog Drummond' in tomorrow morning (Wednesday).

Capitol has a chance to creep up to $25,000 on the holdover of 'Girl from Missouri.' First week was reported just under $35,000. 'Treasure Island' comes in Friday (17).

'Friends of Mr. Sweeney,' which the Mayfair was able to get after Warners had sluffed it first run to the Strand, Brooklyn, eked out two good weeks. Second, ending last night (Monday), was $9,100, while first was $12,000. 'Side Streets' came in last night (Monday).

Strand is going nowhere currently with 'Housewife' at under $14,000. 'Dames' opens tomorrow (Wednesday) on a special premiere.

Paramount closed on the down beat Thursday night (9) with 'Elmer and Elsie' establishing a new low of around $10,800. It reopens Thursday night (16) on a special premiere for 'Cleopatra,' sans stage show but with an augmented symphony orch. Astor will relight with 'Merry Widow,' tentative date being Aug. 31.

Estimates for This Week

Capitol (5,400; 35-75-85-$1.10)—'Girl From Missouri' (MG) (2nd week) and stage show. Second week $25,000, first week under $35,000. A bit below house hopes. 'Treasure Island' (MG) comes in Friday (17).

Mayfair (2,200; 35-55-65)—'Mr. Sweeney' (WB). Ended its second week last night (Monday), fine $9,100. Initial seven days $12,000.

Palace (1,700; 35-50-66-75)—'Lady Is Willing' (Col) and vaude. On first run but no excitement, probably about $10,000. Last week 'Grand Canary' (Fox), also $10,000.

Paramount (3,564; 35-55-75-99). House closed Thursday night (9) after setting new low of $10,800 on 'Elmer and Elsie' (Par). Reopens Thursday night (16) with special premier of 'Cleopatra' (Par) which will grind run minus stage show.

Radio City Music Hall (5,945; 40-60-85-99-$1.65)—'One More River' (U) and stage show. Doing a smart business over here, looks $80,000 or a little over. Last week 'World Moves On' (Fox), slightly above $70,000, okay.

Rialto (2,000; 40-66-75-85)—'Adventure Girl' (Radio). Supported on this engagement strongly by RKO, gross will be good at $11,000. Last week 'Personality Kid' (WB) managed $8,500, indifferent.

Rivoli (2,200; 40-65-75-85)—'Rothschild' (UA). Out tonight (Tuesday) after fourth and final week of $21,000, good Third week was $28,400. Excellent biz considering previous run at the Astor. 'Bulldog Drummond' (UA) opens tomorrow morning (Wednesday).

Roxy (6,200; 25-35-55-65)—'Handy Andy' (Fox) (2nd week) and stage show. Ought to manage $22,000, okay, after a first week of $29,700, big. Stays a third week.

Strand (2,900; 35-55-65)—'Housewife' (WB). Just mild and out Wednesday (15), under $14,000. 'Dames,' getting a special opening, comes in Wednesday night (15). Last week, third of 'Here Comes Navy' (WB), $17,300, good.

State (2,300; 35-55-75)—'Here Comes Navy' (WB) and vaude. Expected to do better than average here, maybe $17,000. Last week 'Man With Two Faces' (WB), around $15,000.

'DR. MONICA' $2,800

Tacoma Grosses Hold to Average Takings

Tacoma, Aug. 13.

Music Box continues its even tenor of singletons for solid week, while both other first runs are splitting-duals this week.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Dr. Monica' (WB). Getting away nicely, for anticipated $2,800. Last week 'Of Human Bondage' (Radio) lighter than expected, at $3,100.

Roxy (J-vH) (1,300; 15-25)—'Grand Canary' (Fox) and 'Defense Rests' (Col) dual, first half, then 'The Showoff' (MGM) and 'Wild Gold' (Fox) dual, last half. Helping to keep folks in the Roxy habit, with quantity, variety and low prices. Expects to see $2,600. Last week 'Hollywood Party' (MGM) held only four days, but very fair at $1,900; then 'Little Man, What Now'? (U) three days, good, $1,800 for $3,700 week.

Blue Mouse (Hamrick) (1,000; 15-25)—'The Key' (WM) and 'Embarassing Moments' (U) dual, split with 'Midnight Alibi' (FN) and 'Let's Try Again' (Radio) dual. Should get okay $1,500. Last week '30-Day Princess' (Par) split. 'Friends of Mr. Sweeney' (WB) and 'The Great Flirtation' (Par) dual, $1,650.

HARLOW SHOWS S.F. 25G WITH 'MISSOURI'

San Francisco, Aug. 13.

Despite sock screen fare conspicuous by its absence, looks like this week will see most of the picture spot okay when it comes to counting up the totals, with bleak weather outlook keeping many in town and helping over the week-end.

American Legion of this area is holding a four-day convensh here but it's not the usual kind and therefore means a few bucks here and there at the turnstiles.

Best outlook comes in the matiness price raise effected in all downtown first-run showshops, except Fox. Nickel has been added to the tariff, and it's now 30c instead of 25, until 1 p.m., with admish going to 40 over the week end.

Warfield moving along big, Harlow's 'Girl from Missouri' and stage show. Paramount showing 'Paris Interlude' and 'Sophie Lang,' former having a few good names and helping.

Golden Gate quite good with Richard Dix in 'Greatest Gamble' with 'Sea Killers' added as a short, plus a stage show. Fox dualing 'Nora Moran' and 'Along Came Sally', while United Artists holds 'Rothschild' for a second stanza after a good opener.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Nora Moran' (Mono) and 'Along Came Sally,' split. Hitting possible $4,000. Last week 'Dick Turpin' and 'Dancing Man,' split, got $3,600.

Golden Gate (RKO) (2,844; 30-35-40)—'Greatest Gamble' (Radio) and stage show with 'Sea Killers' added. Dix fairish draw at $13,000. Last week saw $12,000 on 'Whom Gods Destroy' (Col).

Paramount (F-WC) (2,400; 30-35-40)—'Paris Interlude' (MG) and 'Sophie Lang' (Par), split. Names in former a help and $12,500 likely. Last week 'Stamboul Quest' (MG) and 'Mr. Sweeney' (Par), split, $11,500.

St. Francis (F-WC) (1,500; 25-35-40)—'Here Comes Navy' (WB). Cagney's pic moved over from the Warfield after a biggie there and doing okay at $4,000. Last week 'Baby, Take Bow' (Fox), similarly moved from the Warf, got $4,200.

United Artists (1,200; 30-40-55)—'Rothschild' (UA) (2d week). Arliss pic doing a second week at $10,500, after $11,500 on first week which reopened house.

Warfield (F-WC) (2,700; 35-40-65)—'Girl from Missouri' (MG) and stage show. Harlow a draw in this one, and house maintaining a pace that suggests a big $25,000 chance. Last week, 11th anniversary of house with 'Here Comes Navy' (WB) and O'Neill kids on stage, got $24,000.

'Sacred Flame' in Eng.

Hollywood, Aug. 13.

Completing the Spanish version, Warners will do Somerset Maugham's 'Sacred Flame' in English.

U Boosts 'Gab' Date

Universal City, Aug. 13.

Figuring to get a head start on other films with radio backgrounds that are due for fall release, Universal advanced its release date on 'Gift of Gab' from Sept. 10 to Sept. 2.

Picture gets a pre-release opening Aug. 24 at the Roosevelt, Chicago.

'Not' $97,000 on First H.O. B&K Chicago Has Ever Tried; 'Bondage' Apt to Do 5th Week

Chicago, Aug. 13.

Lack of product again causing worry among loop theatres. B&K is in a particularly bad spot, being forced to use the weakest of flickers just to keep its screens alive. Even with McVickers dark the circuit is having considerable difficulty in finding screen material.

Situation is due not only to the paucity of releases but also to the local censors who are apparently seeing immorality in every strip of celluloid and banning important films. In one week B&K lost 'Girl from Missouri' and 'Scarlet Empress.' Pictures are held up indefinitely and circuit is having a struggle finding replacement product.

Business is generally off this week but it's the industry's own fault. Plenty of people around eager to go to pictures but the sluffo product is hurting.

Item for the record this week is the holdover of 'She Loves Me Not' at the Chicago, marking the first time in the history of this theatre that it has held a picture second week. Tied in with the Fred Waring band last week it shot the box-office to $59,000, biggest take of the year. This week register is slipping off naturally but will do $38,000 without Waring. Strong pictures at this house usually switch to smaller loop house for holdover.

Going into its fourth week in the loop 'Human Bondage' is turning in another profitable week for the Garrick. At its present pace looks a cinch to make it five weeks downtown.

Estimates for This Week

Chicago (B&K) (3,900; 35-55-75)—'She Loves Me Not' (Par) and stage show. Second week for film which makes it a record for this house. Last week with the Waring band theater mopped up on a smash $59,000. This week, without Waring, will see fine $38,000.

Garrick (B&K) (900; 25-35-55)—'Human Bondage' (Radio) (4th loop week). Really making money in large quantities. After two weeks at Palace switched into this spot and continued pace. Last week a wallop at $5,900 and this week will continue on the right side at $4,500, powerful.

Oriental (B&K) (3,200; 25-35-40)—'Great Flirtation' (Par) and vaude. George Jessel headlining. House going along pleasantly, managing $17,000 currently, okay. Last week nice for 'Sadie McKee' (MG) at $15,600.

Palace (RKO) (2,500; 25-35-55)—'Hat, Coat And Glove' (Radio) and vaude. Slumps badly this week. Under $13,000 from indications, pretty sad. Last week pulled out mire by Ted FioRito orchestra which aided 'Bachelor Bait' (Radio) to $18,200.

State-Lake (Jones) (2,700; 20-25-35)—'Hell Cat' (Col) and vaude. Mitzi Green on stage. House is doing well and this week a healthy $13,000. Last week 'Let's Talk It Over' (U), $12,300.

United Artists (B&K-UA) (1,700; 35-45-65)—'World Moves On' (Fox). Not the type of product for Fair mobs hitting the loop. Gross will be unexciting at flabby $13,000 for opening session. 'Bulldog Drummond' (UA) completed satisfying three weeks to good $9,800.

Roosevelt (B&K) (1,500; 25-35-55—'Paris Interlude' (MG). Not getting anywhere at all. Hardly better than $5,000 in the offing. Last week 'Here Comes Navy' (WB) finished a smacking fortnight to $8,900.

PITT IS DULL WITH 'STAMBOUL' ONLY $7,500

Pittsburgh, Aug. 13.

Product weakness showing up again this week, with indifferent results anticipated.

Getting a break out of it is the Warner, with a dual bill including 'The Key' and 'Their Big Moment.' Swell combo for the site, what with William Powell in one and Pitts-Summerville in other, and should result in a breezy $6,700, best house has had in some time.

At the other two spots hardly much to choose between 'Stamboul Quest' at Penn and 'Man With Two Faces' at Stanley.

Situation is due to perk up a bit in a couple of weeks. Alvin gets under way with 'Baby Take a Bow' Aug. 31; Pitt expected to swing into action shortly after Labor Day with pictures and vaude, while Fulton is due any minute to pull up its shutters with 'Handy Andy' after a shutdown of two months. Looks like good times for the distribs here this season. Hardly be a strip of film made that won't get a downtown first-run showing.

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50)—'Stamboul Quest' (MG). Doubtful if more than $7,500 in sight. Last week 'Girl from Missouri' (MG) disappointed at $9,500.

Stanley (WB) (3,600; 25-35-50)—'Man With Two Faces' (WB). Will have a struggle getting around $8,000. Last week 'Human Bondage' (Radio) in the dough at $11,000, and with 'Circus Clown' and 'Here Comes the Navy' made late summer showing for that period best around here in long time.

Warner (WB) (2,000; 25-40)—'The Key' (WB) and 'Their Big Moment' (Radio). Bargain bill should sail through to neat $6,700. Competish not so hot this week. Last week 'His Greatest Gamble' (Radio) and 'Smarty' (WB) right up there at $6,000.

'SHE LOVES' 32G, 'TREASURE' 14G, HUB BULLISH

Boston, Aug. 13.

Most everybody here that has anything to sell is happy, meaning principally the Met and the State, with 'She Loves Me Not' and 'Treasure Island', respectively, both of which look like business such as hasn't been seen here in many a week. If 'She Loves Me' doesn't go to $32,000, it'll be a surprise, and 'Treasure' sure looks like pay dirt, maybe going into a second week. 'Treasure' isn't quite pushing out the walls, but there's a sure $14,000 in sight, which nobody can complain about a bit.

Keith's has 'One More River' which was hauled in Thursday, a day early, to paint out the red left by 'His Greatest Gamble', which polled only $7,500, pretty bad going. 'One More River' will be a little better, maybe $9,500, still awfully sour. Other RKO house, the Boston, is still scratching to pay the rent, and 'Hat, Coat and Glove' plus 'Manhattan Love Song' may do it at $6,200, but that would be lucky.

Last week's high spot was the Met with a tasty $25,400 for 'Man With Two Faces' and The Goldbergs of the radio on stage. Customers that had never showed before at the house paid to see the folksy family, and helped tune up the gross. 'Girl From Missouri' at the State went to around $7,800, no headaches, but no shouting either.

The Orpheum, lacking any real prod in 'Paris Interlude' should get $6,500, a shade under last week's $6,700 for 'Stamboul Quest'. Paramount, with 'Housewife' and 'She Learned About Sailors' will get $7,400, o.k.

Estimates for This Week

Keith's (RKO) (2,900; 25-40-55)—'One More River' (U). Possible $9,500 or so here, n.s.h., and that figure will include an extra day's run, since the pic was shoved in to sweeten up the preceding week's bad news, caused by 'His Greatest Gamble' (Radio). Latter went $7,500, pretty terrible.

Boston (RKO) (3,200; 25-30-40)—'Hat, Coat and Glove' (Radio) and 'Manhattan Love Song' (F. D.). Dismal pace in order here since vaude was yanked is continuing, and $6,200, less by far than half the lowest when house had stage shows, is in sight. This will be no change from last week's returns from 'Lady Is Willing' (Col) and 'Monte Carlo Nights', still close to the bottom.

Orpheum (Loew) (3,000; 30-40-55)—'Paris Interlude' (MG) and vaude. A till totaling $6,500 is what's looked for here, bad. Last week $6,700, equally tough, for 'Stamboul Quest' (MG) and vaude.

State (Loew) (3,600; 30-40-55)—'Treasure Island' (MG). Looks set for $14,000, magnif. There has been fatter biz than this, but it looks as if 'Treasure' will go over for a week. 'Girl From Missouri' (MG), even with Harlow, polled only about $7,800, so-so.

Met (M&P) (4,500; 35-50-65)—'She Loves Me Not' (Par) and stage show. Bing bang $32,000 waiting here, and everybody is happy. 'Man With Two Faces' (FN) and the radio Goldbergs on the stage last week went to $25,400, o.k.

Paramount (M&P) (1,800; 25-35-50)—'Housewife' (WB) and 'She Learned About Sailors' (Fox). Should settle down to o.k. $7,400. Last week 'Ladies Should Listen' (Par) and 'Mr. Sweeney' (WB) to $6,700, nothing to be ashamed of.

'ANDY' DANDY $3,500

Lincoln's Local Boy In Rogers Picture Hypos Take

Lincoln, August 13.

Plaudits go to 'Handy Andy' at the Stuart. They like Will Rogers, but Robert Taylor, the second lead, is a local boy, so it gets a double plug. Picture should wind up with better than $3,500.

Theatre row is agog about the Sunday show vote which comes up Tuesday (14) and will decide whether Lincoln has to go blue schnoz indef. All screens are carrying trailers asking for the vote in favor, which gets a big hand. The know lads give it an even break.

Town has a beer war on now, which is hitting the shows a bit, but not badly. First it was 16 oz. for a dime, then 20, now 24, and predictions that by next week if you bring your own washboiler they'll fill it with suds. Steins big enough to take a bath in keep the payers drinking all night.

Estimates for This Week

Colonial (LTC) (750; 10-15) — 'Two Alone' (Radio) and 'Hell's Headquarters' (Maj) dualed three days with 'Lone Trail' (Maj), finishing week. Fair $700. Last week, 'Eskimo Perils' (indie) and 'Side Streets' (WB), dualed first with 'Rawhide Mail' (Maj) closing, so-so $750.

Lincoln (LTC) (1,600; 10-15-25)—'Many Happy Returns' (Par). Cheerful enough material for a nice $2,000. Last week, 'Old-Fashioned Way' (Par), swell $2,400.

Orpheum (LTC) (1,200; 10-15-25)—'Great Flirtation' (RKO) dualed with 'Bittersweet' (UA) and 'Big Moment' (U) last half. Headed for a blah $500. Last week, 'Circus Clown' (WB) played on the straw, but mostly kids, so only $1,000, oke enough.

Rialto (CornhuskerTI) (1,100; 10) 'Her Resale Value' (Maj) with 'Big Time or Bust' (Maj) first half, closing with 'Law and Lawless' (Maj). Should garner $800, good enough. Last week, 'Marrying Widows' (Maj) and 'Sin's Payday' (Maj) paired, with 'Fighting Hero' (MW) last half, got $750, n.s.g.

Kiva (CornhuskerTI) (500; 10-15-25)—'Most Precious Thing' (Col). Won't bring in the precious stuff at the b.o., bad $500. Last week, 'No Greater Glory' (Col) was a piddler, too, less than $550.

Stuart (LTC) (1,900; 10-25-40) — 'Handy Andy' (Fox). With Rogers and a local boy who made good, Robert Taylor, will top the list with the neighbors this week, should do over $3,500, nifty. Last week, 'Here Comes the Navy' (WB), very nicely for a bit less than $3,000.

'Drummond,' 'Navy,' 'She Loves' Strong in N.H.

New Haven, Aug. 13.

A rainy Sunday was a nice break for film houses in competition with shore spots. Business pretty evenly distributed this week, with Roger Sherman and Paramount having best biz in weeks. Par running 'Loves Me Not' as a single and still getting trade, although fans are grumbling on letup of double features.

Roger Sherman brought 'Navy' in a day ahead and will hold it for eight days.

Exploitation activity picking up all around. Rumored Par may open up soon with stage fare but no confirmation.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'She Loves Me Not' (Par). As a single is doing well around $5,500 which means a profit. Last week 'Ladies Should Listen' (Par) and 'I Can't Escape' (Beacon), down to bottom, $3,200.

Poli's (Loew) (3,040; 35-50)—'Drummond Strikes Back' (UA) and 'Name the Woman' (Col). First letup in weeks here, around so-so $7,200. Last week 'Girl From Missouri' (MG) and 'Defense Rests' (Col), heavy $8,400.

Roger Sherman (WB) (2,200; 35-50)—'Here Comes Navy' (WB) and 'Housewife' (WB). Big stuff at swell $8,000 for eight days. Last week they chopped a day off 'Man With Two Faces' (WB) and 'We're Rich Again' (Radio) for slow $3,500 on six days.

College (Loew) (1,565; 25-40)—'Stamboul Quest' (MG) and 'Bachelor Bait' (Radio), plus stage band. Not too good at $3,500. Last week 'Paris Interlude' (MG) and 'Lady Is Willing' (Col), also stage show, slightly better at $3,800, with stage band proving a draw.

CENTRAL CITY FINALE AIDS DENVER PIX

Denver, Aug. 13.

Orpheum only house headed for above average biz in a rather mild week.

Heavy rain and cool weather helped grosses last week. Play festival is over at Central City, but they took $26,000 in at the box office, and that's a lot of money for anything to get, especially when located in a town of 500 and 47 miles from a large city.

Much of this money would have gone to the picture houses of Denver. Close to 11,500 attended the play festival at Central.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50)—'She Learned About Sailors' (Fox). Fair at $1,700. Last week 'I Give My Love' (U) nosedived, ending way down with $1,200. Picture failed to click, and pulled only a part of the regular patrons. Central City pulled strongly from folks who regularly attend the Aladdin.

Denham (Cooper) (1,500; 25-35-50)—'Scarlet Empress' (Par). Dietrich film pulling fair $3,800. Last week 'She Loves Me Not' (Par) clicked along in great shape, and closed with better than $7,000, best in several weeks.

Denver (Huffman) (2,500; 25-35-50)—'Girl from Missouri' (MG). Harlow still potent b. o., okay for $6,000. Last week 'Bulldog Drummond' (U) turned in a very good week, 25% above average, $7,500.

Orpheum (Huffman) (2,600; 25-35-50)—'Man With Two Faces' (FN). Robinson starrer getting good attention, $9,000. Last week 'Here Comes Navy' (WB) turned in best gross since stage shows were ducked; $9,500, best in town for the week and 60% above average.

Paramount (Huffman) (2,000; 25-40)—'Wild Gold' (Fox), three days, and 'Housewife' (WB) four days. Mildish $1,700. Last week 'Let's Talk It Over' (U) and 'Hell Cat' (Col), double bill, four days after a fair three days the previous week, and 'Murder in Private Car,' split, did a nice $3,000.

Prov. Grumbles at Vaude Repeat Bookings; 'Andy'-'Upper' Dual, $4,000

Providence, Aug. 13.

First dull and cool Sunday this summer giving exhibitors a ray of hope of booting their grosses this week to a decent figure. Since the start of summer the week-ends have been hot and torrid, okay for the beaches but murder for the theatres. Saturday nite saw a change in the weather that filled all the stands along the main stem with sizeable crowds. Sunday was even better, and if the temperature sticks around the 70's all exhibitors feel that the breaks will be with them.

Entertainment fare not so hot, but theatres figure that the crowds who have been patronizing the beaches all summer must be film hungry, and the weather will drive them downtown.

Some big changes in the local situation are due soon. By the first of September this town's theatrical face is expected to go through a general lifting process. The first major move starts next week with the Paramount theatre forsaking that name in favor of Strand. All sorts of ballyhoo accompanying the change, management making no bones over shaking the jinx of the Publix chain name.

Publix has quit operation of house, and it reverts back to former ownership. Publix leased house in 1930, renovating the theatre at a cost of $250,000.

Exhibitors divided on effect of new Narragansett Race Track on the box office. Some say no, and some say yes.

Estimates for This Week

Loew's State (3,200; 15-25-40) — 'Straight is the Way' (MG) and vaude. Stage show has plenty of repeats and the natives are grumbling. Vaudeville at this house has been extremely weak for months. Forcing too many repeats on the natives here is causing a serious set-back, and along with the so-so picture product coming along it's tough. This week will be no exception. The most house can boast of will be around $9,000, and that's plenty high. Last week, 'Girl from Missouri' (MG), got $10,200.

Majestic (2,200; 15-25-40) — 'Handy Andy' (Fox) and 'Upper World' (WB). Nice bill, and with the breaks this one should show a slight edge before the week is over; just now the prospects look like $4,000; up a notch. Last week, 'Grand Canary' (Fox) and 'Embarrassing Moments' (U), tepid at $3,200.

Paramount (2,200; 15-25-40) — 'Ladies Should Listen' (Par) and 'Happy Landing' (Mono). Just coasting along; nothing in this one to indicate that gross will be much over $2,800. Last week, 'Old-Fashioned Way' (Par) and 'Elmer and Elsie' (Par), was also so-so at $2,500.

RKO Albee (2,000; 15-25-40) — 'Romance in the Rain' (U) and 'Blind Date' (Col). Both pictures weak where drawing power is concerned, but biz seemed okay over the week-end, and unless there's no drastic change should be close to $3,000; up a notch, but still off.

RKO Victory (1,600; 10-15-25) — 'Old Raider' and 'Ferocious Pal' (Principal). Around average at $975 on split week. Last week, 'Cockeyed Cavaliers' (Radio) and 'Unknown Blonde' (Majestic), was close to $1,000 on split week.

St. Louis' 3 1st Runs Divvy 2 Films, One a Holdover, for $33,000

St. Louis, Aug. 13.

Of the three houses first running two are doing rather exceptional business. In another week two more houses are scheduled to get under way after summer closing.

Fox and Ambassador are giving St. Louis its first experience in day-and-date exhibition with Will Rogers' 'Handy Andy.' Both are playing to profitable business. Looks like together they're headed for around $25,000. That allows for $10,000 at Ambassador and $15,000 at Fox, the latter being considerably more than last week's gross of $8,000.

Estimates for This Week

Ambassador (F.&M.) (3,000; 25-35-55)—'Handy Andy' (Fox). House reopening after three weeks of darkness. Looks to get $10,000 on day-and-date booking.

Fox (F.&M.) (5,000; 25-35-55) — 'Handy Andy' (Fox). Should cop $15,000. Last week 'Most Precious Thing in Life' (Fox) and 'We're Rich Again' (Radio). Worth $8,000.

State (Loew's) (3,000; 25-35-55) —'Girl from Missouri' (MG) (2d week). Holdover tally may reach $10,000, which is okay for August and a holdover. Got $15,000 on its initial week.

Nothing the Matter in Balto. as 'Treasure'-'Vergie' Gallop for $19,000

Baltimore, Aug. 13.

Rival pair of vaudfilmers doing bulk of the biz this week. The Hipp has 'Vergie Winters,' plus Molly Picon, on stage. Counters against the masculine appeal at the Century, where 'Treasure Island' blends with acts topped by Borrah Minevitch. Both houses had 'em standing first three days and both look nose to nose down the stretch to a deadheat around $19,000. Century's gross impaired somewhat by about 30% of attendance being kids.

'World Moves On,' at the New, should do $4,500, good, but a shade under advance expectations.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66) — 'Treasure Island' (MG) and vaude. Niftiest advance campaign around in a while, and, though is almost exclusively pulling males, will hit welcome $19,000. Last week 'Paris Interlude' (MG) and Cab Calloway on stage; nifty $18,200.

Hippodrome (Rappaport) (2,300; 15-25-35-40-45-66) — Vergie Winters' (Radio) and vaude. A smash $19,000 the order. Last week, 'Human Bondage' (Radio), fine $17,700.

Keith's (Schanberger) (2,500; 15-25-30-35-40-55)—'One More River' (U)—Holding over for two days and will have about $6,800 at end of nine-day stretch, which concludes Wednesday (15). 'Romance in Rain' next.

New (Mechanic) (1,800; 15-25-30-35-40-50)—'World Moves On' (Fox). Striding steadily for good $4,500. Last week, second of 'Handy Andy' (Fox), $4,000. Fortnight total swell $10,300.

Stanley (WB) (3,450; 15-25-40)—'Housewife' (WB). Won't touch $5,000, very poor. Last week, 'Here Comes Navy' (WB), $8,700.

Minn. Sprints with 'Not' at $8,000, 'Girl' $6,000, Orph Stage Show $13,000

Minneapolis, Aug. 13.

Some hot numbers in the loop this week and biz showing signs of life despite continuation of teamsters' strike and martial law. Lineup includes 'World's Fair Scandals,' stage show, at the Orpheum, and 'Girl from Missouri,' 'She Loves Me Not' and 'Charlie Chan's Courage' at the Century, State and Lyric. Virile assortment is pulling pretty fair dough.

'Localites surely crave stage entertainment if recent box office responsiveness is any criterion. On the heels of Waring's Pennsylvanians, who plucked around $23,000 at the State a few weeks ago, 'World's Fair Scandals,' sans names, is shooting the Orph to the top of the procession for the first time in many a fortnight with 'Hat, Coat and Glove' on the screen.

There's also a single flesh-and-blood drammer on the local board for the first time in months. It's W. A. Steffes' production of 'The Drunkard,' augmented by beer, sandwiches and coffee, in the Moorish Room of the West Hotel. Show is creating favorable word-of-mouth and augurs a successful run.

Estimates for This Week

Century (Publix) (1,600; 25-35-40)—'Girl from Missouri' (MG). First snappy picture in long time, and that helps. Should cop a pretty good $6,000. Last week 'Grand Canary' (Fox), $3,000, poor.

Orpheum (Singer) (2,809; 25-35-45)—'Hat, Coat and Glove' (Radio) and World's Fair Scandals,' stage show. Well sold and will easily lead town. May hit excellent $13,000. Last week 'Man With Two Faces' (FN) $3,800.

State (Publix) (2,400; 25-35-40)—'She Loves Me Not' (Par). Bing Crosby going along nicely at $3,000 clip. Last week 'Handy Andy' (Fox) $3,000.

World (Steffes) (350; 25-35-50-75)—'Thunder Over Mexico.' Looks around $900, mild. Last week, second of British 'Constant Nymph,' $1,000, light.

Uptown (Publix) (1,200; 25-35)—'Little Miss Marker' (Par). Fine $3,000 indicated. Last week 'Manhattan Melodrama' (MG), $2,700, oke.

Lyric (Publix) (1,300; 20-35)—'Charlie Chan's Courage' (Fox). Good card for this house and can easily top $2,500, pretty good. Last week 'He Was Her Man' (WB) $3,000, good.

Grand (Publix) (1,100; 15-25)—'Murder at Vanities' (Par) and 'Nana' (UA), second runs, split. Around $1,800 in prospect, good. Last week 'Born to Be Bad' (UA), first run, and 'Bottoms Up' (Fox), second run, $1,500.

Aster (Rublix) (900; 15-25)—'Double Door' (Par), 'Circus Clown' (FN) and 'Many Happy Returns' (Par), second runs, split. Should reach $900, pretty good. Last week 'Such Women Are Dangerous' (Fox), 'Sorrell and Son' (UA) and 'Looking for Trouble' (UA), $1,000.

'ANDY' $4,500, 3D WK., TOPS INDIANAPOLIS

Indianapolis, Aug. 13.

Business is jittery in the downtown houses this week, and top honors fall to Will Rogers in 'Handy Andy' which is taking $4,500 in its third week. Nothing else is hot, except the weather and second high money for the week will probably go to 'One More River' at the Lyric with a fairly good figure of $4,000. 'Straight Is the Way' at the Palace and 'Man With Two Faces' at the Circle are trailing at a mild pace with grosses of $3,700 and $3,100, respectively.

Lyric announced this week that it would resume its combination vaudeville and film policy on Aug. 31. Reports to the effect that the shuttered Indiana will reopen soon with stage and screen shows are unverified but numerous.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Handy Andy' (Fox) (3d week). Plenty okay at $4,500. Last week in its second stanza the Rogers pull accounted for $5,800.

Circle (Katz-Feld) (2,600; 25-40)—'Man With Two Faces' (FN). Little activity at this spot with a figure of $3,100, poor. Last week 'Here Comes the Navy' (WB) was good at $5,000.

Lyric (Olson) (2,000; 25-40)—'One More River' (U). Doing fairly well at $4,000. Received good notices. Last week 'Cockeyed Cavaliers' (Radio), poor at $3,100.

Palace (Loew's) (2,800; 25-40)—'Straight Is the Way' (MG). Only fair at $3,700. Last week 'Girl From Missouri' (MG) was not bad at $4,800.

B'HAM KINDA BLAH

'Loves Me Not,' $8,000, Only Exception—'Quest' $2,500

Birmingham, Aug. 13.

There's a mighty weak lineup of pictures for the next seven days.

'She Loves Me Not' is the sole exception.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40)—'She Loves Me Not (Par). Crosby and a good flick attracting strong $8,000. Last week 'Here Comes Navy' (WB) $6,300, oke.

Ritz (Wilby) (1,600; 25-30)—'Stamboul Quest' (MG). Title scares 'em away, $2,500. Last week 'Wonder Bar' (FN) at special scale of 30-35-40 got around $6,000.

Strand (Wilby) (800; 25)—'Lost Patrol' (Radio). Next best bet, $1,600. Last week 'Three On Honeymoon' (Fox) and 'Hollywood Party' (MG), $1,400.

Empire (BTAU) (1,100; 25)—'The Key' (WB). Not so hot, $1,700. Last week 'Greatest Gamble' (Radio) $2,000.

RAINY WEEK END MAKES NEWARK BIZ SUNNY

Newark, Aug. 13.

There were exhibitors dancing in the streets this week end, for it rained Sunday and joy was unconfined. Even without the rain business would be good, as 'Girl From Missouri' at Loew's is going along like $15,000 and 'Handy Andy' and 'Charlie Chan's Courage' are headed toward $10,000 at Proctor's. After a grand first week the second of 'Here Comes the Navy,' second 'Embarrassing Moments' at the Branford will come in around $9,000.

Paramount-Newark couldn't take it and after the worst week of the season closed for three weeks. For some reason this house has not had its share of business, but with Mae West, 'She Loves Me Not,' and 'Cleopatra' announced on the marquee it should get a break.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Here Comes the Navy' (WB) and 'Embarrassing Moments' (U) (2nd week). Not at all bad for second stanza and might reach a nice $9,000. Last week dazzling at almost unheard of $17,200.

Capitol (WB) (1,200; 15-25-35-40)—'Sorrell and Son' (UA) and 'Shoot the Works' (Par). Only house not opening well and will hardly beat $3,000. Last week 'Thin Man' (MG) and 'Great Flirtation' (Par) mild at $3,700.

Little (Franklin) (55-$1.10)—'Rocky Road to Dublin' (Moore) and Moore's Irish Players (second week). Will take eight days this week and may reach a nice $1,000. Last week okay at $1,412.

Loew's State (2,780; 15-75)—'Girl From Missouri' (MG) and vode. Going more like what this house is used to and may reach a fine $15,000. Last week 'Paris Interlude' (MG) hardly touched sad $10,000.

Proctor's (RKO) (2,300; 15-55)—'Handy Andy' (Fox) and 'Charlie Chan's Courage' (Fox). Jammed with kids Saturday and plenty of others nights and looks like a great week of $10,000. Last week 'Grand Canary' (Fox) and' She Was a Lady' (Fox) nice at over $8,000.

Terminal (Skouras) (1,900; 15-25-40)—'Blind Date' (Col) and 'She Learned About Sailors' (Fox) with '15 Wives' (FD) and 'Loud Speaker' (FD) split. Swell opening and if the last half holds up should be good at $4,000. Last week 'Let's Try Again' (Radio) and 'Cock-Eyed Cavaliers' (Radio) with 'Found Alive' (FD) and 'Money Means Nothing' (Hollywood) split meant little at less than $3,000.

Harlow-'Sweeney' Dual Nice $8,000 in Omaha

Omaha, Aug. 13.

Competition for the week up with one of the large events of the year pulled off Aug. 11-12, the Omaha air races. Only a two-day, two-performance show, but a great magnet and the admission is plenty, though not too expensive for the show put on and its relative cost. Cost to the spectators, however, makes many of them give up any other shows for the week. Besides, after seeing the air carnival fans have enough to talk about during the week without going to a show.

Second intense mid-summer heat wave in progress and easily matching the first for oppressive weather. In spite of this business reported holding strong at Orpheum and Brandeis and at least average at the World. Orpheum with the most seats and bulk of product the unquestioned leader, and this week set for a good week with the Harlow flicker. Won't, in all probability, see another record, but strong with about $8,000.

World having a week of one of its occasional combinations of a first run with a second run on a proven picture. This time it's 'Thin Man' come back to show with 'No More Women,' and set for at least average $4,000. Brandeis has a couple of weakies, but in light of past performances through the summer may reap an average harvest or thereabouts, $3,900.

All these in the face of extreme heat seems unexplainable except that Paramount's closing has sent more patrons into the houses remaining open.

Estimates for This Week

Orpheum (Blank) 2,976; 25-40)—'Girl from Missouri' (MG) and 'Mr. Sweeney' (WB). Harlow good for a heavy draw, though nothing exceptional; good stuff at $8,000. Last week 'Grand Canary' (Fox) and 'Kiss and Make Up' (Par), dual, dropped off far from the two previous record weeks, but still topping average some; $7,200, good for these ordinary pictures and despite the heat.

World (Blank) (2,100; 25-35)—'No More Women' (Par), first run, second run showing of 'Thin Man' (MG), dual. This mix up is a long shot for even the guys who ordered it, but should have little trouble pulling at least average. Lean one will likely be most responsible for what biz comes in, probably about $4,000. Last week 'I Give My Love' (U), together with 'Harold Teen' (WB) just two more pictures and only a fair gross, $3,900.

Brandeis (Singer) (1,200; 20-25-35)—'Return of Terror' (FN) and 'Lady Is Willing' (Col). Just two programmers, but may not be any letdown, judging by past few weeks. Not up, not down, just $3,900. Last week 'Midnight Alibi' (FN), together with 'Jane Eyre' (Mono) picked up strong last two days after holding their own from the start. Exceeded expectations a bit to go to $4,000.

'Housewife' Title, Bette Davis, $13,000; 'One More River' $9,000 in Washington

Washington, Aug. 13.

Boys just gliding along these days taking the eggs in their stride and appreciating good grosses as unexpected pleasures. Only holdover this week is 'Handy Andy' at Palace, which topped 'David Harum' and looks like nice second week.

Keith's fared nicely with admitted experiment last week on revival of 'Cimarron.' Local drama ed wrote letter to manager suggesting revival and house used letter in lobby and in all ads getting critic to go on air twice as personal sponsor of film.

Estimates for This Week

Fox (Loew) (3,134; 25-35-60)—'Old Fashioned Way' (Par) and vaude. Al Trahan and Yascha Bunchuk sending boys and girls out talking, but by time it gets around week will be over. Maybe fair $20,000. Last week 'Grand Canary' (Fox) and Borrah Minevitch on stage, $20,500.

Earle (WB) (2,424; 25-35-40-60)—'Housewife' (WB) and vaude. Pickens Sisters helping slightly on radio rep, but it's Bette Davis and femme angle of title that is getting fair $13,000. Last week 'Here Comes Navy' (WB) with Patricia Bowman and Helen Ault, both local gals, on stage took nice $16,000.

Palace (Loew) (2,363; 25-35-60)—'Handy Andy' (Fox) (2nd wk). Headed for oke $8,000. Last week same pic hauled in nice $17,000.

Keith's (RKO) (1,830; 25-35-60)—'One More River' (U). Raves from critics and holding up to a probable big $9,000. Last week 'Cimarron' (Radio) revival took nice $6,000.

Met (WB) (1,583; 25-40)—'Personality Kid' (WB). Maybe fair $3,500. Last week 'Return of the Terror' (FN), nice $4,000.

Columbia (Loew) (1,263; 25-40)—'Baby Take a Bow' (Fox). Repeat after nice week at Fox getting gratifying $4,500. Last week 'She Learned About Sailors' (Fox) took fair $2,800.

$80,000 for 'River' and $11,000 For 'Adventure Girl' N. Y.'s Best; Weather Good but Biz Spotty

Good theatre weather and a rainy Sunday but b.o. results this week are spotty.

Music Hall is easily out front. 'One More River,' secured for the house only three days in advance of opening as a substitute for a less liked booking, will hit around $80,000. This is the highest here since 'Bondage,' around July 4. Picture will not hold, however, the Hall having booked Harold Lloyd's 'Cat's Paw' for Thursday (16).

Closest in comparison to the Music Hall is the Rialto, which will get $11,000 on 'Adventure Girl.' and Roxy's looked for $22,000 an second week of 'Handy Andy' which stays a third. Then there's 'Rothschild,' at the Rivoli. Final week ending tonight (Tuesday) its fourth, will be $21,000. 'Bulldog Drummond' in tomorrow morning (Wednesday).

Capitol has a chance to creep up to $25,000 on the holdover of 'Girl from Missouri.' First week was reported just under $35,000. 'Treasure Island' comes in Friday (17).

'Friends of Mr. Sweeney,' which the Mayfair was able to get after Warners had sluffed it first run to the Strand, Brooklyn, eked out two good weeks. Second, ending last night (Monday), was $9,100, while first was $12,000. 'Side Streets' came in last night (Monday).

Strand is going nowhere currently with 'Housewife' at under $14,000. 'Dames' opens tomorrow (Wednesday) on a special premiere.

Paramount closed on the down beat Thursday night (9) with 'Elmer and Elsie' establishing a new low of around $10,800. It reopens Thursday night (16) on a special premiere for 'Cleopatra,' sans stage show but with an augmented symphony orch. Astor will relight with 'Merry Widow,' tentative date being Aug. 31.

Estimates for This Week

Capitol (5,400; 35-75-85-$1.10)—'Girl From Missouri' (MG) (2nd week) and stage show. Second week $25,000, first week under $35,000. A bit below house hopes. 'Treasure Island' (MG) comes in Friday (17).

Mayfair (2,200; 35-55-65)—'Mr. Sweeney' (WB). Ended its second week last night (Monday), fine $9,100. Initial seven days $12,000.

Palace (1,700; 35-50-66-75)—'Lady Is Willing' (Col) and vaude. On first run but no excitement, probably about $10,000. Last week 'Grand Canary' (Fox), also $10,000.

Paramount (3,564; 35-55-75-99). House closed Thursday night (9) after setting new low of $10,800 on 'Elmer and Elsie' (Par). Reopens Thursday night (16) with special premier of 'Cleopatra' (Par) which will grind run minus stage show.

Radio City Music Hall (5,945; 40-60-85-99-$1.65)—'One More River' (U) and stage show. Doing a smart business over here, looks $80,000 or a little over. Last week 'World Moves On' (Fox), slightly above $70,000, okay.

Rialto (2,000; 40-66-75-85)—'Adventure Girl' (Radio). Supported on this engagement strongly by RKO, gross will be good at $11,000. Last week 'Personality Kid' (WB) managed $8,500, indifferent.

Rivoli (2,200; 40-65-75-85)—'Rothschild' (UA). Out tonight (Tuesday) after fourth and final week of $21,000, good. Third week was $28,400. Excellent biz considering previous run at the Astor. 'Bulldog Drummond' (UA) opens tomorrow morning (Wednesday).

Roxy (6,200; 25-35-55-65)—'Handy Andy' (Fox) (2nd week) and stage show. Ought to manage $22,000, okay, after a first week of $29,700, big. Stays a third week.

Strand (2,900; 35-55-65)—'Housewife' (WB). Just mild and out Wednesday (15), under $14,000. 'Dames,' getting a special opening, comes in Wednesday night (15). Last week, third of 'Here Comes Navy' (WB), $17,300, good.

State (2,300; 35-55-75)—'Here Comes Navy' (WB) and vaude. Expected to do better than average here, maybe $17,000. Last week 'Man With Two Faces' (WB), around $15,000.

'DR. MONICA' $2,800

Tacoma Grosses Hold to Average Takings

Tacoma, Aug. 13.

Music Box continues its even tenor of singletons for solid week, while both other first runs are splitting-duals this week.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Dr. Monica' (WB). Getting away nicely, for anticipated $2,800. Last week 'Of Human Bondage' (Radio) lighter than expected, at $3,100.

Roxy (J-vH) (1,300; 15-25)—'Grand Canary' (Fox) and 'Defense Rests' (Col) dual, first half, then 'The Showoff' (MGM) and 'Wild Gold' (Fox) dual, last half. Helping to keep folks in the Roxy habit, with quantity, variety and low prices. Expects to see $2,600. Last week 'Hollywood Party' (MGM) held only four days, but very fair at $1,900; then 'Little Man, What Now'? (U) three days, good, $1,800 for $3,700 week.

Blue Mouse (Hamrick) (1,000; 15-25)—'The Key' (WM) and 'Embarassing Moments' (U) dual, split with 'Midnight Alibi' (FN) and 'Let's Try Again' (Radio) dual. Should get okay $1,500. Last week '30-Day Princess' (Par) split, 'Friends of Mr. Sweeney' (WB) and 'The Great Flirtation' (Par) dual, $1,650.

HARLOW SHOWS S.F. 25G WITH 'MISSOURI'

San Francisco, Aug. 13.

Despite sock screen fare conspicuous by its absence, looks like this week will see most of the picture spot okay when it comes to counting up the totals, with bleak weather outlook keeping many in town and helping over the week-end.

American Legion of this area is holding a four-day convensh here but it's not the usual kind and therefore means a few bucks here and there at the turnstiles.

Best outlook comes in the matiness price raise effected in all downtown first-run showshops, except Fox. Nickel has been added to the tariff, and it's now 30c instead of 25, until 1 p.m., with admish going to 40 over the week end.

Warfield moving along big, Harlow's 'Girl from Missouri' and stage show. Paramount showing 'Paris Interlude' and 'Sophie Lang,' former having a few good names and helping.

Golden Gate quite good with Richard Dix in 'Greatest Gamble' with 'Sea Killers' added as a short, plus a stage show. Fox dualing 'Nora Moran' and 'Along Came Sally', while United Artists holds 'Rothschild' for a second stanza after a good opener.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Nora Moran' (Mono) and 'Along Came Sally,' split. Hitting possible $4,000. Last week 'Dick Turpin' and 'Dancing Man,' split, got $3,600.

Golden Gate (RKO) (2,844; 30-35-40)—'Greatest Gamble' (Radio) and stage show with 'Sea Killers' added. Dix fairish draw at $13,000. Last week saw $12,000 on 'Whom Gods Destroy' (Col).

Paramount (F-WC) (2,400; 30-35-40)—'Paris Interlude' (MG) and 'Sophie Lang' (Par), split. Names in former a help and $12,500 likely. Last week 'Stamboul Quest' (MG) and 'Mr. Sweeney' (Par), split, $11,500.

St. Francis (F-WC) (1,500; 25-35-40)—'Here Comes Navy' (WB). Cagney's pic moved over from the Warfield after a biggie there and doing okay at $4,000. Last week 'Baby, Take Bow' (Fox), similarly moved from the Warf, got $4,200.

United Artists (1,200; 30-40-55)—'Rothschild' (UA) (2d week). Arliss pic doing a second week at $10,500, after $11,500 on first week which reopened house.

Warfield (F-WC) (2,700; 35-40-65)—'Girl from Missouri' (MG) and stage show. Harlow a draw in this one, and house maintaining a pace that suggests a big $25,000 chance. Last week, 11th anniversary of house with 'Here Comes Navy' (WB) and O'Neill kids on stage, got $24,000.

'Sacred Flame' in Eng.

Hollywood, Aug. 13.

Completing the Spanish version, Warners will do Somerset Maugham's 'Sacred Flame' in English.

U Boosts 'Gab' Date

Universal City, Aug. 13.

Figuring to get a head start on other films with radio backgrounds that are due for fall release, Universal advanced its release date on 'Gift of Gab' from Sept. 10 to Sept. 2.

Picture gets a pre-release opening Aug. 24 at the Roosevelt, Chicago.

'Girl from Missouri' $6,500, Light; 'Bachelor Bait,' Grayson Band, $4,700

Seattle, Aug. 13.

Town is getting steadily better, with weather this summer cool, in contrast to other spots, and so considered favorable for the box office.

Hal Grayson and band from Club Victor, the town's duckiest night spot, plays the Music Hall for this week. Then Grayson returns south to Hollywood.

Evergreen Theatres considered long on holding 'Handy Andy' for second week, after great first, but finally decided to go ahead with scheduled 'Girl from Missouri' (MGM).

Estimates for This Week

Blue Mouse (Hamrick) (1,000; 15-25) — 'Mr. Sweeny's (WB) and 'Love Captive' (U) dual. Look for $2,800. Last week 'Merry Frinks' (WB) and 'His Greatest Gamble' (Radio) okay $2,700.

Coliseum (Evergreen) (1,800; 15-25)—'Stand Up and Cheer' (Fox) and 'Western Limited' (MONO). First run for latter, dual, split with 'Hollywood Party' (MGM) and 'Paris Interlude' (MGM) first run on 'Interlude.' Should go around $3,500 which is okay. Last week 'Sadie McKee (MGM) and 'Very Honorable Guy' (FN) big $4,450.

Fifth Avenue (Evergreen) (2,400; 25-40)—'Girl from Missouri' (MGM). Just fair at $6,500. Last week 'Handy Andy' (Fox) big and liked, $10,800.

Liberty (J-VH) (1,900; 10-15-25) —'Sisters Under the Skin' (Col) and 'Big Race' (Mono) dual. $3,600 not bad Last week 'One is Guilty' (Col) and 'The Trail Drive' (U) dual, $3,900, good.

Music Box (Hamrick) (900; 25-35)—'Here Comes the Navy' (WB). Moved over from Music Hall, with indications to bring in around $4,300 May stick third week downtown. Last week 'Of Human Bondage' (Radio) $3,600, good.

Music Hall (Hamrick) (2,300; 25-40)—'Bachelor Bait' (Radio). Hal Grayson band, with Martha Tilton, soloist, on stage the main reason for anticipated $4,700, pretty fair. Last week 'Here Comes the Navy' (WB) held steady for good $5,300.

Paramount (Evergreen) (3,106; 25-35)—'Old-Fashioned Way' (Par) and stage show. Nice enough at $6,500. Last week 'Shoot the Works' (Par) and 'Chicago Follies' on stage, big $7,300.

'2 FACES' 6G'S IN KAN. CITY

Kansas City, Aug. 13.

While the pickings were pretty slim around the picture houses last week the indications for the current one look even worse. Terrific heat wave continues with the mercury over 100 every day and hitting as high as 110 some of the time.

Opposition from the Barnum-Ringling circus the 14th will hurt some and things generally seem to be against the houses this week. Theatres are announcing some of the biggest pictures of the year for early showings, but rumors are persistent that the first-run exhibitors will shortly announce a return to their old policy of 40 cents for the night shows and the cutting out of the double feature bills by those who are using them, consequently no dates for the big ones have been set.

Estimates for This Week

Mainstreet (RKO) (3,200; 25)—'Man With Two Faces' (FN) and 'Bachelor Bait' (Radio). Opening light and indications are for around $6,000. Last week 'Midnight Alibi' (FN) and 'Merry Frinks' (FN) received nice attention from the reviewers, but got $5,000, only.

Midland (Loew) (4,000; 25)—'Straight Is the Way' (MG). One of the shortest features (59 minutes) seen here lately, but action is fast. Opened nicely and will likely gross about $8,500. Last week 'Girl From Missouri' (MG) held steadily for $13,400.

Newman (Par) (1,800; 25)—'Notorious Sohpie Lang' (Par) and 'Let's Try Again' (Radio). First time this Paramount house has screened a Radio picture in several years. Opened fair and is slated for around $5,500. Last week 'Springtime for Henry' (Fox) and 'Embarrassing Moments' (U) failed to create any unusual excitement, $5,500 or so.

Tower (Rewot) (2,400; 25)—'Side Streets' (FN) and vaudeville, with Gates & Claire, Stevens Brothers & Big Boy, Yorke & Tracy, Six Morgan Clowns, Lester Harding, and the Rayborn Streamline Girls. A lot of show for two-bits, and the bargain hunters are finding it out, as business has been building nicely for a couple of weeks and this one looks good for around $7,500. Last week 'I Gave My Love' and vaudeville, $7,500.

Uptown (Fox) (2,040; 25)—'She Learned About Sailors' (Fox). Looks like a natural for this big suburban, with its big following from the younger set. Opened strong and advance estimates give it $3,500. Last week 'One More River' (U). Got extra strong endorsements from the press and took $4,700.

'River' Standout In L.A. on $6,000; 'Navy' Holding Up

Los Angeles, Aug. 13.

Only house to show any radical improvement this week is the Pantages which is playing 'One More River,' and more than tripling its average weekly take. This is mostly due to studio taking a hand in exploitation by giving the house extras.

The State is not getting anywhere currently with 'Stamboul Quest' while the Paramount is off on second week of 'She Loves Me Not.'

Estimates for This Week

Downtown (WB) (1,800; 25-35-40-55)—'Here Comes Navy' (WB) (2d-final week). Natural for this house with holdover sure to hit around $7,000. Last week came in at $9,200, fine.

Hollywood (WB) (2,756; 25-35-40-55)—'Here Comes Navy' (WB) (2d-final week). Just a bit below sister house, but will show plenty of black with holdover at $6,200. Last big $8,700.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Moonstone' (Mono) and 'Let's Talk It Over' (U) split. At regular pace of $3,700. Last week 'Jane Eyre' (Mono) and 'Dancing Man' (Pyramid) good at $4,100.

Pantages (Pan) (2,700; 25-40)—'One More River' (U). With big exploitation allowance a good $6,000 for this single bill. Last week 'She Learned About Sailors' (Fox) and 'Murder in the Private Car' fair at $2,600.

Paramount (Partmar) (3,595; 30-40-55)—'She Loves Me Not' (Par) (2d-final week) and stage show. For second stanza will jockey through to $11,500. First stanza, $19,000, good.

RKO (2,950; 25-35-40) — 'His Greatest Gamble' (Radio). Not so forte and will end journey around $4,800. Last week 'Whom the Gods Destroy' (Col) $4,000, fair.

State (Loew-Fox) (2,024; 30-40-55)—'Stamboul Quest' (MG). Though they put heavy selling barrage behind this one will only come through with around $8,400. Last week 'Girl From Missouri' (MG) just a fair $8,500.

PORTLAND AVERAGE

'Missouri' Holdover Only Thing Outstanding in B. O.

Portland, Ore., Aug. 13.

Biz has dulled down and needed the oxygen tent this week, with only one pic really taking on nourishment. This was 'Girl From Missouri' at UA which is holding over. Nothing has been held over here for so long that a two-week run is an event.

Hot weather and aftermath of the dock strike sewed everything up tighter than a bullfighter's pants. 'Charlie Chan's' at the Paramount created some extra biz for that house. 'Here Comes Navy' registered well at the Music Box and sold a few extra ducats above low average of that house.

Oriental ran in 'Little Man' as a comeback, but it didn't come back very far. Broadway just getting an average break with 'Romance in the Rain.' 'Treasure Island' given a big exploitation buildup by Parker's UA to follow 'Girl From Missouri.'

Bill McCurdy is laying the ground work for Jane Cowl's road show, 'Shining Hour,' which will come to this burg after leaving El Capitan, Hollywood. Possible that the Jane Cowl legit piece may go into Parker's Broadway, hitherto running straight pix.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Romance in the Rain' (U) and 'Straight Is the Way' (MG). Average pace for $3,500. Last week 'One More River' (U) and 'Murder in Private Car' (MG) $3,300.

United Artists (Parker) (1,000; 25-40)—'Girl From Missouri' (MG) (2d week). Did surprisingly well and clicked for good $3,000; first week big $4,700.

Paramount (FWC) (3,000; 25-40) —'Old Fashioned Way' (Par) and 'She Was a Lady' (Fox). Keeping this house up average takings, around $3,300. Last week 'Kiss and Make Up' (Par) and 'Charlie Chan' (Fox) did nicely with $3,800.

Music Box (Hamrick) (1,400; 25-35)—'Human Bondage' (Radio). Okay results, around $2,500. Last week 'Here Comes the Navy' (WB) fair at $2,200.

Oriental (Hamrick) (2,500; 25-35)—'Little Man' (U). Brought back for first eastside showing and going only fair for $1,500. Last week 'Let's Try Again' (Radio) and 'Mr. Sweeney' (WB) averaged $1,700.

FRISCO'S GEN'L ADMISH TILT

San Francisco, Aug. 13.

Impetus has been added to the Code Authority's campaign for higher admission prices in northern California by the upping of all downtown first run matinee prices in Frisco and the raising of tariffs in most San Jose theatres.

Frisco's zoning and clearance board, meanwhile, was expected to hand down a decision on the local clearance setup last week, but failed to come through, with the unveiling possibly due this week. During the two months of debating on the subject Morgan Walsh, chairman, has led the fight for higher admissions, has fought the lowering of clearance and has advocated the ousting of early bird matinees and trick balconies.

The ousting of these showshop rackets, it is reported, has definitely given a possible 28-day clearance the go-by, and it looks like the present clearance of 56 days may be retained. Walsh, incidentally, owns no theatres here, while almost all other members of the board are either locally concerned with exhibition or distribution.

In San Jose, where the price situation has been particularly acute, Fox-West Coast has gone from 25c to 35c straight admission for nights in all houses, excepting California, which remains at 40c. Other houses, all indies, have gone up at least a nickel.

'Mr. Sweeny,' Vaude, $12,000, Philly; 'Elmer and Elsie,' $3,000, Karlton

Philadelphia, Aug. 13.

Two films, given high advance touting, are being watched here carefully this week. Business in the downtown houses has been distinctly mediocre for several weeks, with 'Handy Andy' as an outstanding exception. First is 'World Moves On' in at the Fox with Phil Harris and his orchestra as stage feature; second is 'Of Human Bondage' at the Stanley. Unfortunately, a new hot spell arrived coincidentally with their openings and their initial pace doesn't indicate anything out of the ordinary.

Estimates for This Week

Arcadia (600; 25-40-50)—'Kiss and Make Up" (Par). Second run. No more than $1,800 indicated. Last week 'Grand Canary' (Fox) surprised by staying eight days. $2,200.

Earle (2,000; 40-55-65) — 'Mr. Sweeny' (WB) and vaudeville. William Demarest and Ruth Mix toplined. No more than $12,000. Last week 'Greatest Gamble' (Radio) and vaude. Rather dismal $11,500. House has had little luck in some weeks.

Fox (3,000; 30-40-60) — 'World Moves On' (Fox) and stage show. Being plenty plugged. Ought to get $17,000 on strength of that, despite new heat wave. Management expects considerably better. Last week 'Handy Andy' (Fox) second week. Almost $15,000, fine 14-day engagement.

Karlton (1,000; 30-40-50)—'Elmer and Elsie' (Par). Ought to get $3,000, which is above house's recent average. Last week 'We're Rich Again' (Radio) $2,700 only, n.s.g.

Stanley (3,700; 40-55-65)—'Of Human Bondage' (Radio). Opened Saturday. First pace a little slow. Had been figured for $13,000 or better. Last week 'Here Comes the Navy' (WB) $14,000 in nine days. A disappointment.

Stanton (1,700; 30-40-55)—'Whom the Gods Destroy' (Col). Some figure pix too artistic for this house. Title dubious. May hit $6,000 on notices. Last week 'Man With Two Faces' (FN). Pretty discouraging $5,500.

'Girl' $17,000 and 'Not' Near $7,000 Means Buff. OK

Buffalo, Aug. 13.

Business is bracing again this week with the advent of more favorable weather. Jean Harlow film, at the Buffalo, looks like a good week, and takings elsewhere seem steady if not improved.

Last week was marked by a nice gross for 'Bondage,' but with trade off elsewhere, except at the Lafayette. Opening of the Court Street's double features this week adds another gun to the competitive warfare which is due Labor Day.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Girl from Missouri' (MG) and stage show. Film and strong stage attraction indicates nice $17,000. Last week, 'Human Bondage' (Radio) did business and better than summer average at $16,000.

Hipp (Shea) (2,400; 25-40) — 'She Loves Me Not' (Par). Seems okay and may reach $7,000. Last week, 'Grand Canary' (Fox), $5,900.

Century (Shea) (3,400; 25)—'Melody in Spring' (Par) and 'Finishing School' (Radio). Ought to get back to previous figures, Ross film ('Melody') drawing comment from women. Probably $6,000. Last week, 'Merry Wives of Reno' (WB) and 'Double Door' (Par), $5,600.

Lafayette (Ind) (3,400; 25) — 'I Give My Love' (U) and 'Party's Over' (Col). Got under way during hot spiel, bringing figures down and leveling off to under $5,000. Last week, 'Let's Talk It Over' (U) and 'Black Moon' (Col), an improvement over previous fortnight at over $6,000.

Court Street (Shea) (1,700; 25) — 'World in Revolt' (Mentone) and 'Their Brief Moment' (Radio). Reopens this week with double feature policy as offset threat to coming Great Lakes opening under independent management. First week may see $2,500.

HEAT GOVERNS MONT'L BIZ; PAL. OK $8,000

Montreal, Aug. 13.

Most everything here dependent on temperature. Cool spell last weekend jacked up grosses but subsequent return of heat cooked the theatrical goose with only one theatre standing out. Current week looks like another heat brodie.

Gene Curtis gesture of farewell to Montreal audiences takes the form of 'Wonder Bar' and 'We're Rich Again,' at the Palace which topped everything last week and will likely do it again currently at $8,000. Capitol came a near-flop of repeat on 'Scarlet Empress' last week but should pick up currently on 'Stamboul Quest' and 'Let's Talk It Over' with possible $6,500. Loew's remains about the same with 'Man With Two Faces' and 'Mr. Sweeney' and will not probably exceed $4,000. Princess has 'Whom Gods Destroy' and 'College Coach,' maybe $5,000. Imperial showing 'Man They Couldn't Arrest' and vaude estimated at $3,000.

Estimates for This Week

Palace (FP) (2,700; 50)—'Wonder Bar' (WB) and 'We're Rich Again' (Radio). Pic has been ballyhooed for weeks and should hit on high with a probable $8,000. Last week 'Grand Canary' (Fox) and 'Charlie Chan' (Fox), took most of the show money at $8,500.

Capitol (FP) (2,700; 50)—'Stamboul Quest' (MG) and 'Let's Talk It Over' (U). May get $6,500, dependent on weather. Last week 'Scarlet Empress' (Par) and 'Old Fashioned Way' (Par) (2nd week), not so good at $5,000.

Loew's (FP) (3,200; 50)—'Man With Two Faces' (WB) and 'Mr. Sweeney' (WB) average, not likely to go over $4,000. Last week 'Modern Hero' (WB) and 'Personality Kid' (WB), $3,500.

Princess (CT) (1,900; 50)—'Whom Gods Destroy' (Col) and 'College Coach' (WB). Should gross $5,000. Last week' Constant Nymph' (Brit) and 'Happy Ever After' (Brit), about same figure.

Imperial (Ind) (1,900; 40)—'Man They Couldn't Arrest' (Brit) and vaude. Looks $3,000. Last week 'Red Wagon' (Brit) and vaude, $2,500.

Cinema de Paris (France-Film) (600; 50)—'La Vieille Canaille' second week, $1,000 after $1,200 last week.

F.&M.'s Five Theatres in St. Louis Complicated by Product Shortage

St. Louis, Aug. 13.

The muddled film situation that brought about the closing of all but two of the first-run film houses here is still quite muddled. The feature of the mix-up is the seeming predicament in which Fanchon & Marco and associates now find themselves. With five of the city's first-run theatres on their hands, the group so far has been able to obtain picture only about enough for one.

Already controlling the Fox and St. Louis, F&M in association with Harry Koplar, local theatre operator, and Allen Snyder, engineer and capitalist, three weeks ago took over the Ambassador, Missouri and Grand Central from the Skouras Brothers who were operating the houses for the receiver. New managers immediately closed Ambassador and Missouri and since St. Louis and Grand Central were already dark, it left on hand two open houses, their Fox and Loew's State.

Now desirous of opening at least some of the other houses F&M finds itself faced with a serious shortage of films. So far it has been unable to obtain only Fox, Columbia and Universal product, which, combined, probably would keep one theatre in operation. But undaunted it opened the Ambassador last Friday (10) with the same picture the Fox is showing, Will Rogers in 'Handy Andy.' They propose to follow the day and date policy until films become more plentiful.

F&M spokesmen say they have a good chance to obtain Paramount and Radio films, but Warner Bros. reps aver WB has contracts for the product of those two companies. As matters stand now, no Paramount or Radio pictures are being shown locally. Nor Warners for that matter as the Warner-operated house, the Shubert, is closed with plans for reopening next Saturday (18). Warners also have plans announced for opening the Orpheum, ex-vaudeville house, as an outlet for their films and those of Paramount and RKO.

Par-Marcus

(Continued from page 7)

territories still remain under operators without ownership interest, including New England's cast theatre chain, Balaban & Katz group in Chicago, Finkelstein & Rubin in the northwest, Publix Detroit group and scattered minor chains.

Famous Theatres took the place of Publix Theatres as main operating subsidiary of Paramount. Under any scheme for a return to the old system Famous might be of greater power than Publix was since Famous also is the main holding company subsid of P-P. Publix was strictly an operating adjunct, not itself owning any theatres. Ownership was through such principal subsids as Olympia Theatres, Inc. (New England), B. & K., Publix Enterprises (out of existence, but now owned by Famous), F. & R., etc.

NEW PAINT JOB

Hays office, New York, while the Gen. is vacationing, is enjoying a complete new paint job.

During the past week the Haysites have had to hold their huddles in hallways.

Agents' Code Oked by Committee, But Enemies Still Out Gunning

Hollywood, Aug. 13.

While the agency code of fair practice, proposed for insertion in the film code, has been passed 6 to 4 by the agency committee, the paper is still considered a long way from being a part of the code and Federal law.

Committee was split on Article 5 of the code, which in its present form provides an agent the right only to represent a client in matters of a strictly business nature and would eliminate an agent from interference in any dispute between producer and client in the matters of wardrobe, story or others not of a financial nature.

The five producer members and the one technician member voted for this clause, but the minority four offered a rewording of the article which would permit an agent to represent a client on all matters relating to employment, if the client desired it. Otherwise these four—M. C. Levee, for agents; Frank Lloyd, director; Ernest Pascal, writer, and Adolphe Menjou, actor, stated formally they would oppose the whole code, but would accept it in full if this particular article was changed.

Code has been published with the right of any one interested to make suggestions. Matter then will be sent to the Administrator for his okay, one way or the other, and becomes a part of the code on promulgation by the President.

Provisions

Among the provisions of the code, as it now stands are:

Agents shall file with the agency committee a statement as to owners, stockholders or partners in the concern.

Agency committee shall publicize the fact if a producer is interested financially in an agent's business.

Construed as violation of the code and subject either to disbarment or suspension would be the giving or offering of gratuities to any producer or employee to influence him in the interests of a client; the enticing of any contract employee from a studio; the giving of false information to a producer in regard to a client; the fomenting of dissension between producer and client to effect the latter's release; the delaying in informing clients of written communications from producer to client sent through an agent.

Client is given the right to cancel an agency contract if he has not received an offer in four consecutive months or if he has not secured employment for four weeks during a six-month period.

On written notice agent shall keep the client informed in writing of the agent's activities in his behalf.

Cancellation

Client can cancel contract if the agent makes a salary rebate to a producer; makes a secret agreement between agent and agent or agent and producer to reduce the compensation of the client; splits commissions with any one but a recognized agent or misrepresents to a prospective client the clientele or connections of his firm.

If an agent is disbarred, client has the right to cancel his contract, but must pay half commission for employment received while agent was in good standing.

Producer shall not influence an agent not to perform his full duty to his client and no producer shall attempt to induce a client to employ an agent or refrain from employing a particular agent.

No agent, unless he has a written contract, shall levy an attachment or garnishment against a client.

Code provides that in case of charges of violation a hearing shall be held by the agency committee, and this body's findings sent to the Administrator, who has the power to publicly reprimand the offending agent, suspend him or disbar him.

Beaudines Avoyaging

Hollywood, Aug. 13.

The William Beaudines left Friday (10), sailing next Saturday (18) for England where director will make 'Funny Face' for British International.

Latter holds option for a second picture.

ARBITRATION CLAUSE

May Go to U. S. Supreme Court In Fox-Exhib Test Suit

Minneapolis, Aug. 13.

It will devolve upon the U. S. Supreme Court to decide whether the inclusion of the arbitration clause in the old standard contracts are entirely invalid if the present move of the Minneapolis Fox exchange succeeds.

Both the district and supreme courts of Minnesota held that a Fox contract with A. B. Muller, Maple Plain, Minn., exhibitor, was rendered invalid because of the arbitration clause. Dissatisfied with the decisions, Fox has announced that it will petition the U. S. Supreme Court for the privilege of re-arguing the case on an appeal to the highest judiciary in the land.

Fox sued Muller for $2,000 damages for alleged breach of film contracts. Samuel P. Halpern, Minneapolis lawyer, defending the exhibitor, argued that the contracts were inseparable and that the arbitration clauses vitiated them. After the district court decided in Muller's favor, Fox appealed to the state supreme court and again lost the verdict.

L.A. Z-C BOARD GETS 98 KICKS

Los Angeles, Aug. 13.

Wading through an avalanche of last-minute protests, to the number of 98, local zoning-clearance board cleaned up the entire batch after two days and nights of almost continuous opening hearings. Because of the volume of cases, determinations were put off until this week.

Complaints heard by the z-c tribunal attacked virtually every section of the newly set-up schedule, with numerous cases dove-tailing into each other, thereby permitting the board to bunch them, and thus expediting the dispatch of cases.

Right of appeal is certain to be exercised in a number of cases, due to the divergent positions of proponents and dissenters.

Major distribs took an active part in the hearings, and participated in most of the discussions with varying ideas being advanced by the different film exchange men. Fox West Coast also figured prominently in the proceedings, with its chief attorney, Charles A. Buckley, and Atty. John B. Bertero, constantly in attendance at the board sessions.

One of the highlights of the week was the filing by J. Reeves Espy, F-WC member on the z-c board, of numerous dissenting opinions, explaining in detail his reasons for voting on various awards made previously.

Action of the code authority in denying the right of local boards to legislate against, or fix a penalty for duals, automatically invalidated a recent action by the local tribunal, which after fixing a 182-day penalty behind regular clearance for the showing of double features, refused to reverse itself on protests registered by indie producers and distribs, who carried their case up on appeal.

Non-Union Op Assaulted

Rochester, N. Y., Aug. 13.

James Wheeler, 29, non-union operator working at the Little theatre, was beaten up after his first night on the job. Three union operators went out on strike, claiming the theatre failed to pay salaries fixed by the NRA Code. Manager Benjamin Belinson immediately hired non-union operators and the union picketed the house.

Wheeler was slugged and kicked by an unidentified group of men as he left the street car near his home after working the night show. Passersby carried him home and called a physician. Wheeler is a former union man who had been unable to get work for a year and a half.

DETROIT PAR REOPENING

Resumes Aug. 1 Under Original Name of the Capitol

Detroit, Aug. 13.

Paramount theatre is to be reopened by United Detroit Theatre, local Paramount affiliate, Aug. 1. House will revert to it's former name of the Capitol.

Lease, formerly held by the local Paramount group, expired two years ago and house has been dark except for spot bookings of $1 opera, etc.

House being remodeled and stage equipment readied but will open on straight first run pictures.

UA MUST ABIDE BY 10% CLAUSE RULES NRA

After dodging the issue for the last two months, the Code Authority has finally cracked down hard upon distributors who would evade the 10% eliminations clause in the code.

Issue was raised by United Artists on the ground that it couldn't abide by the clause because UA sells pictures on an individual contract basis.

Makes no difference to the C.A., however, as long as the complaining exhib can show he bought at least the first 10 or more of the company's pictures.

If Screeno Okayed By N. Y., Chi Expects Premium Epidemic

Chicago, Aug. 13.

Finale of the Screeno cases comes up before the Code Authority Board in New York this week when the local indie houses get their appeal hearing. The local code board last month issued an order nixing Screeno and all lotteries.

In addition to the board the police made a drive last month to ban Screeno under a no lottery clause included in Cook County theatrical licenses.

Behind the indies are the large premium companies who have been cleaning up throughout the midwest. On the other side are the circuits who want to see premiums, giveaways and Screeno banished, and who were the ones to start the police last month against the indies. Which makes it a sharp battle between the small exhibitors and the large circuits, with the indies claiming that they need Screeno to help clear the nut.

They want it so bad that a new organization is forming, the Independent Theatre Owners Assn., headed by Freddie Gilford and Ed Brunnel, particularly to fight for the continuation of Screeno and giveaways. Should they win approval it will open the midwest to a premium epidemic by both indies and the circuits.

Indie Producers Will Fight Any Regional Exhib Ass'n Vote to Kill Duals as an NRA Breach

To insure complete emancipation of dualism independent producers this week are preparing again to strike through the NRA, this time at exhibitor organization agreements designed to place a voluntary boycott on doubles in various theatre areas of the U. S.

The C. A. has ruled doubles are a fair trade practice. According to Ed Golden, Monogram representative on the Authority and a leader in the movement which brought about such official ruling, no trade group can act independently of the NRA in this respect.

Even when exhibs in a territory can be shown 100% in favor of voluntary dissolution of the twin policy, the indie producers hold such agreement cannot be construed as following out the letter of the NRA if it works a hardship on other departments of the industry.

Therefore, Golden, as official spokesman for the indie producers, is prepared to maintain that unless distributors serving such a territory are also in 100% accord, harm is being done and the principle of the Blue Eagle is being violated.

Whether Fox, Metro, Columbia and Universal will adhere to their original vote when this latest campaign is brought to the official attention of the C.A. means little to the bona fide indie makers who are satisfied with the original record.

Reade Complains Dog Tracks Violate NRA

Newark, Aug. 13.

Walter Reade in a letter to Robert A. O'Brien, secretary of the New Jersey Racing Commission, attacked dog tracks as 'violating the NRA code with reference to racing, amusements and public assemblages, in that they are giving away rebate tickets and cut rate tickets, contrary to their advertised prices.' He adds there is 'a wide, vigorous, and elaborate distribution of throwaways and giveaways, which admit the patrons for the sum of 10c for 50-cent seats and for 25c for $1.50 seats.'

Reade figures the Long Branch track is opposition to his shore theatres.

Unless immediate action is taken he promises to make a summary complaint to NRA authorities.

UNIFORM PACT SPLITTING C. A.

With the smoke of one battle hovering over it, the Code Authority is faced at its session next week with another that promises an equal amount of debate. Exhibitor charges that distributors are running out on the film code's mandate that the uniform contract be used is once more splitting the opinion of high codists and the NRA.

Contention of some of the high codists representing major interests will be, according to executives Monday (13), that there is nothing in the code which makes it compulsory for a distrib to use only the officially prescribed uniform contract. From their perspective a distrib can draw up a contract for 1934-35 along any lines satisfactory to his exhibitor-customers.

NRA officials, other than codists, are inclined to agree with exhibitor complainants, holding that no matter what form they agree upon it shall not be contrary to the code.

This dispute is scheduled for an initial skirmish in the hands of the C.A.'s legal committee before being put up on the front line for attack.

Mayo's 'Border Town'

Burbank, Aug. 13.

Shifting of William Dieterle to 'Firebird' resulted in Warners assigning Archie L. Mayo to direct 'Border Town,' Paul Muni starrer.

Bette Davis and Margaret Lindsay get the femme leads with Muni.

PERSOFF AS STORY ED

Hollywood, Aug. 13.

Al Persoff steps in as story editor at Radio, succeeding Howard Spellman who resigned recently.

Persoff had been Spellman's assistant. Betty Roberts continues as head of the studio's reading alcove.

Code Amendment Says Ducking Tap Means Legal Action

Washington, Aug. 13.

Refusal to pay film code assessments will be considered a violation of the competition pact and cause for punitive and legal action under terms of an amendment to the agreement published by the National Recovery Administration this week.

While approved July 27, amendment did not see daylight until last Wednesday (8) when it was released without comment, along with second addition which exempts members of C. A. from prosecution for acts of colleagues, employees, officers, or agents.

New article bearing on expenses also authorizes the code authority to levy assessments following approval by NRA of an itemized budget and an equitable basis of contribution. Stipulates that all members will be 'legally obligated' for their shares of the fund and that 'failure to pay such equitable contribution shall constitute a violation of this code.'

Giving codists power to force industry members to ante up, NRA specified that in addition to all other weapons the C. A. shall have the right to institute legal proceedings for collection of assessments.

Zoning Protection Suit In Minn. Due for Trial

Minneapolis, Aug. 13.

When the suit brought by W. A. Steffes, president of Northwest Allied States, as an exhibitor, to test the validity of this territory's zoning and protection schedules, comes before the federal district court here, it will be argued for him by F. W. Murphy, prominent local lawyer and a Democratic leader, recently appointed Northwest Allied States' general counsel.

The case has been on the federal court's calendar for two terms and should be reached for hearing before the end of the present term. Local film exchanges and their managers are named defendants. Steffes claims discrimination in zoning in favor of the Pupblix circuit and detrimental to independent exhibitors. He contends that the exchanges are violating the anti-trust laws through a conspiracy in restraint of trade.

Appeals Board Against Rehearing Darrow Complaints, Blow to Indies

Washington, Aug. 13.

Revived hopes of independent film exhibitors for revision of the motion picture code were dashed this week when the new Industrial Appeals Board announced it has no intention of rehearing controversies aired before the Darrow Board during the spring.

Policy announcement came as a painful blow to indie reps here who were preparing to renew their fight, against both Divisional Administrator Sol Rosenblatt and the picture pact, by asking exemptions from pact provisions which they contend give major producers and chain theatres a monopolistic grasp on the industry and oppress small enterprises.

Appeal Board, given authority to recommend issuance of waivers of code provisions, exemptions, stays, or changes, said that scores of complaints had been submitted but that only a small fraction appeared to be within its province. Schedule for hearings will be announced sometime this week, but judging from preliminary indications the picture pact controversy will not be on the list.

Stock Market

(Continued from page 6)

slight betterment in stock prices point to the manner in which industrial averages penetrated critical 90-91 level during the past week. At one time (Thursday) averages touched 91.81. Seemingly resistance was met around 90 and 91, and consequently a more definite piercing of the 90-92 level must come before a decisive advance can be recorded, according to chartists' theories.

Amusement group, as has been pointed out, is in a position to take part in any such advance, for many positions have been cleaned out. Also most of issues have discounted unfavorable news. In other words, the bad news is out of way for this group.

Trade news was mixed, but in the main rather favorable. Power output fell off from previous week by 1.50%, but topped the same week in 1933 by 0.5%. Steel operating rate held about even around 26% of capacity, according to American Iron and Steel Institute. Slaughter of cattle by administration agencies increased the demand on can companies, and this is expected to be reflected in steel operations because tin plate operations already have been stepped up. Carloadings were up 0.04% over preceding week, but slightly under a year ago. Report showed loadings on an increase, where in 1933 between same weeks there was a drop of 3.9%.

Bank clearings for week were 4.8% ahead of last year. While only 2.1 ahead in New York City, outside of this area they were higher by 19.3%. Failures for week ending Aug. 2 were 220, against 215 in previous week, but far below that of last year, when 352 were reported for same week. Cost of living was up 5.2% compared with July, 1933. Factory workers' earnings for June were up 14% over June of 1933.

Agriculture department's estimate of only 9,195,000 bales of cotton for 1934 again shot up cotton prices, since this would make it shortest crop since 1896. Condition of crop on Aug. 1 was 60.4% of normal.

Class 1 railroads showed an increase of 15.2% in gross operating revenues for first six months compared with same period in 1933. Net operating income was at annual rate of return of 2.09% on property investment compared with 1.42% in 1933.

General Motors reported July sales as being 15% ahead of a year ago, and well ahead of those for May.

A long list of favorable dividend actions dotted the week. These included Columbian Carbon Company, $3.40 annually on common, compared with old rate of $3; Pacific Mills, a dividend of 50c per share, first dividend since 1925; J. B. Williams Company, an extra dividend of 25c per share plus regular quarterly of 50c; Mohawk Carpet Mills, Inc., a 25c per share dividend, first since March 31, 1930; Katz Drug Company, quarterly dividend of 75c on common, compared with 50c last quarter; Argonaut Mining Company, Ltd., 50c on common, compared with 25c previous quarter; Archer-Daniels-Midland Company, a special dividend of 25c plus regular of same amount on common.

Eastman Kodak maintained its recently increased rate on common by declaring $1 payable on Oct. 1. Company also declared $1.50 on preferred payable on same date. Metro-Goldwyn-Mayer directors declared a dividend of 1¾% Aug. 6 on preferred, payable Sept. 15. Columbia Pictures declared quarterly dividend of 75c a share on its preference stock, payable Sept. 1.

A Stock Exchange seat sold at $95,000, unchanged from previous sale. A Curb Exchange seat sold at $3,000 off the previous sale price.

Numerous companies reported unusually good earnings reports for first six months of year. Included were following net earnings: Armstrong Cork Company, $1.16 a share on capital stock, compared with 52c per share in first six months of 1933; Garlock Packing Company, $1.57 per share, compared with 34c a share for first six months of 1933; Ludlum Steel Company, $1.14 a share, compared to net loss of $87,476 for first half of 1933; Mack Truck, Inc., profit after charges, but before Federal taxes, $180,980, compared with net loss of $482,110 in first six months in 1933; Bigelow-Sanford Carpet Company, Inc., net profit after charges of $214,891, compared with net loss of $130,776 in first half of 1933; American Woolen Company, profits from operations increased from $911,316 to $1,522,799; Wabasso Cotton Company, $2.10 a share, compared with 30c on common in preceding year (for 12-month period); Cook Paint and Varnish Company, $10.27 a share on Class A shares, compared with $5.08 on same in first half of 1933.

Several chain and department stores made strong sales reports for first six and seven months of year, company sales being 17.6% to 35.8% ahead of 1933.

U. S. Steel report showing a 615,399-ton drop in finished steel shipments for July was much as most of traders expected. However, it offered an excuse to sell Steel common down, and it fell off sharply Friday.

Grains soared to new highs for year during week, following continuance of drought in middle west. Profit taking hit all grains Friday, but not until some wheat options had touched $1.13 and $1.17 a bushel and May corn had neared the 90c mark, a point not reached in years. All grains showed renewed strength and followed corn and wheat to new highs Friday before falling back to close slightly under previous day's close. Corn was aided materially by government estimate that corn was 231,000,000 bushels under last year. Estimates on wheat picked up more than 6,000,000 bushels, compared with estimates of a month ago, but more than 232,000,000 under 1927-31 average.

Profit taking, started by decline in grains abroad, sent grains down Saturday, many of them to the extreme limits for a day's trading. They rallied later, but closed near bottom, many off the limit of a day's trade. Market paid little attention to this decline and in most instances regained many losses of previous day.

Fractional Gains

Majority of gains by amusement stocks were fractional ones, aside from the advances by Radio B and Loew's. Loew's preferred went up 10⅛ points, closing at 90. Metro-Goldwyn-Mayer preferred went up three-quarters of a point on a few trades. Universal preferred advanced 1⅛ points to 31⅛. Madison Square Garden stock was up half a point at 5¼. Keith preferred lost 2½ points, closing at 35. Columbia Pictures certificates also lost a point. Fox A, Pathe, both common and Class A, and Consolidated Film Industries, common, slipped back fractionally.

Nearly all amusement bonds lost ground. Paramount-Publix 5½ certificates were an exception, going up 2¼ points, as filed liens fell off nearly a point. Paramount-Famous-Lasky 6s dropped 4½ points, and certificates of same slipped 1¼ points. Pathe 7s lost 2¼ points. Warner Brothers 6s gained half a point, and Keith 6s also gained an eighth on the week. Even Loew 6s declined a point, loss coming in trading Saturday.

INCORPORATIONS

NEW YORK

Albany.

Century Amusement Sales Co., Inc.; amusement resorts, etc.; capital stock, $10,000. Anna Shapiro, Essie A. Jackson and Oscar Flicker, all of 1450 Broadway, New York.

Hamilton Realty Corp.; general hotel, theatre business; capital stock, $1,000. Loretta Moran, Mary R. Normandin and Arleigh Pelham, all of 70 Pine street, New York.

Vigilant Pictures Corp.; moving, talking pictures, theatre business; capital stock, 200 shares, no par value. Pauline Bloom, Isadore Fried and Doris Feld, all of 1 East 42d street, New York.

Dell Orefice New York Grand Opera, Inc.; operatic and theatrical productions; capital stock, 300 shares, no par value. Enzo Dell Orefice and Vera R. Costent, Hotel Ansonia, New York, and Eugenia Hildegarde Farrar, 8 Philipse road, Yonkers.

Decca Records, Inc.; musical instruments, sound recording machines, etc.; capital stock, 25,000 shares, no par value. Nathan Falk, Ralph Copland and Alfred H. Schultz, all of 745 Fifth avenue, New York.

American Chieti Exhibition Corp.; theatrical presentations; capital stock, 200 shares, no par value. Herbert Norwick, 1691 Davidson avenue; Morton Rosenthal, 615 West 162d street, and Mae Novak, 164 East 85th street, all of New York.

Colonial Sound Equipment Corp.; amusement devices; capital stock, 100 shares, no par value. Louise Mahmarian, Harold Lodovichetti and Arthur V. Lodovichetti, all of 630 Ninth avenue, New York.

Exhibitors Rotary Circuit, Inc.; picture exhibitors; capital stock, 100 shares, no par value. George R. Coughlan, Thomas M. Russell and George R. Coughlan, Jr., all of 341 Madison avenue, New York.

Card-O-Graph, Inc.; photographic, motion picture machines, etc.; capital stock, $10,000. Raymond M. Kahn and Nettie Kahn, 1055 Jerome avenue, and Sophie Silverman, 1686 Bryant avenue, all of the Bronx.

Broadcasters of Brooklyn, Inc.; broadcasting station; capital stock, 1,400 shares—1,000 shares at $100 and 400 shares, no par value. Salvatore D'Angelo, 49 Fourth avenue; Aaron Kronenberg, 427 Fulton street, and Samuel Gellard, 307 Washington street, all of Brooklyn.

Statement and Designation

Invincible Pictures Corp., Los Angeles; pictures; New York office, 1540 Broadway; M. M. Cohen, president; 2,000 shares—1,000 at $100 and 1,000, no par value. Filed by Arthur E. Schwartz, 580 Fifth avenue, New York.

Change of Name

From **Invincible Pictures Corp.** to **Active Pictures Corp.** Filed by Arthur E. Schwartz, 580 Fifth avenue, New York.

Merger

Elmira Star-Gazette, Inc., merged **WESG, Inc.**, Elmira. Filed by Hubbell, Taylor, Goodwin, Nixon & Hargrave, 31 Exchange street, Rochester.

IOWA

Cedar Rapids

Cedar Gardens, Inc.; capital stock, $10,000. Directors, J. C. Landenberger, George P. Haldy and Don C. Cook, all Cedar Rapids. To conduct amusement parks, vaudeville, entertainment and outdoor amusements.

NORTH CAROLINA

Charlotte.

North Carolina Fair Operating Company, Rocky Mount, N. C.; authorized capital stock $500, with $300 subscribed by George Hamid, New York City. Norman Y. Chambliss and Julia B. Chambliss, of Rocky Mount, N. C.

OKLAHOMA

Oklahoma City.

Blossom Heath Amusement Corp., Oklahoma City, Okla.; capital stock, $1,000. Incorporators, Billy Gregg, George S. Simpson and R. E. L. Finley, all of Oklahoma City.

U REVIVES PEARLER

Universal, Aug. 13.

Universal has revived interest in its pearl diving story, 'Black Pearl,' which has been up for production at least a half dozen times in the past three years.

Earle Snell, who was on the script 18 months ago, is back on it.

Summary for Week Ending Saturday, Aug. 11

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
7⅜	2⅛	300	American Seat	3½	3⅛	3½	+ ⅜
5¾	1⅝	1,300	Consol. Film	2¾	2½	2¾	— ⅛
34¾	21½	1,500	Columbia P. vtc. (1) a	27¼	24¼	26	—1
17½	10⅜	400	Consol. Film pfd. (1) b	12¼	11¾	12¼	+ ¼
101	79	4,600	Eastman Kodak (4)	99¼	96⅞	97½	— ¼
17½	8¼	2,000	Fox Class A	10⅞	9¾	9¾	— ¼
25¼	16½	63,500	Gen. Elec. (60c)	19⅜	17⅝	18½	+ ½
35	20	200	Keith pfd	35	35	35	—2½
35⅛	20⅜	31,900	Loew (1)	27⅞	22¼	26	+1½
97¼	72	300	Do pref. (6½)	90	86	90	+10⅛
7	2⅝	400	Madison Square Garden	5¼	4½	5¼	+ ½
26¾	21	100	Met-G.M. pref. (1.89)	24¾	24¾	24¾	+ ¾
5⅞	1¾	25,600	Paramount ctfs	3⅛	2⅞	3⅛	
4¼	½	16,000	Pathe Exchange	1¼	1	1⅛	— ¼
24¾	11⅛	2,700	Pathe Class A	14¼	11¾	13⅜	— ⅝
9⅛	4½	41,500	Radio Corp	5⅞	5	5⅝	+ ⅜
4¼	1½	4,200	RKO	2⅛	1⅞	2	
35⅜	15	11,100	Radio Pfd. B	25¼	20¾	23½	+1⅛
36½	16⅞	†30	Universal pref	31⅛	31	31⅛	+1⅛
8¼	2¾	12,100	Warner Bros.	4⅛	3½	4	+ ¼
47¼	27⅞	37,700	Westinghouse	33¼	28⅛	31⅛	+1½

a—Plus stock extras. b—Paid this year on account of accumulation.
† 10-share trading stock.

CURB

14¾	7⅝	2,500	Technicolor	12⅞	11½	12¾	+ ⅝
3½	1⅛	700	Trans Lux (20c)a	2	1¾	1¾	

BONDS

13	3⅛	$39,000	Gen. Thea. Eq. '40	6	5½	5¾	— ½
72	51	1,000	Keith 6's, '46	60½	60½	60½	+ ⅛
102⅛	85	73,000	Loew 6's, '41	102	99¼	99¼	—1
100	85	74,000	Pathe 7's, '37	94	93¼	93¼	—2¼
55¾	29⅛	11,000	Par-Fam-Lasky 6's, '47	39⅝	38½	38½	—4½
55¾	29¼	15,000	Par-Pub 5½'s, '59	40⅛	39	40⅛	— ⅞
54¾	28½	10,000	Par-Fam-Lasky 6's, '47, ctfs	38	37¾	37¾	—1¼
54⅞	29	13,000	Par-Pub 5½'s, '59, ctfs	41	37⅞	41	+2¼
47	30	2,000	Par-Broadway 5½s, '51	37⅞	37	37	—1
65½	40⅞	17,000	Warner Bros. 6's, '39	54½	52	53½	+ ½

OVER THE COUNTER, N. Y.

Bid.	Asked.					
⅛	⅝	....	Roxy, Class A	—	—	—
½	1	....	De Forest Phono	—	—	—

a—Paid this year.

PRODUCE EXCHANGE, N. Y.

..	..	2,600	Par-Pub.	3⅛	2¾	3	— ⅛

Times Sq. Realty

(Continued from page 7)

through their committee. It was the Vanderlip group which some time ago approved the selection of Kuhn, Loeb to author a reorg plan for Par.

Loss of $150,000

Among other complaints cited against the Par-B'way reorganization by Sumner is that it has been estimated that the Paramount theatre in Times Square will not lose more than $150,000 in the first year of its operation on reorganization. Another point he makes is that Paramount-Publix under the Par-B'way reorg guarantees a lease for 20 years on over 117,000 square feet of space, the same amount as under the original lease when building was opened, despite that when decentralization of home office forces took place much vacant space was created and that when the present trustees and counsel move out on a reorganization there will be still more than is required.

Provisions of the lease which P-P has to guarantee under the Par-B'way reorganization, a reorganization in which P-P does not have to take part any more than the reorganization of one of its commercial creditors out in Nebraska, is that the solvent subsids of P-P must stand behind the guarantee. These subsidiaries are Paramount Productions, Par Distributing and Par International.

Provisions which P-P must live up to if taking part in the Par-B'way reorganization on the building with its bonds and indebtedness which now constitute a claim against P-P, is that 117,592 square feet of space is to be leased for 20 years at a rental of $188,147 a year. On the Par theatre the rent is to be $260,000 for the first 10 years, subject to reduction as new bonds are retired down to a minimum of $200,000 as rent. Alternately, Par-B'way may take 15% of the gross up to $1,750,000 and 25% when the gross of the theatre exceeds $3,250,000 on a year. Should business pick up for the theatre to the point where it grossed $3,250,000 without deduction of film rental, operating overhead, etc., the rent actually would amount to $812,500.

Summer's Analysis

Sumner outlines his version of the situation as follows:

'Paramount-Publix is essentially a completely contained motion picture organization, producing, distributing and exhibiting film. It is not in the real estate business. Much of its money has been dissipated through real estate operations, much of which could only most remotely, if at all, have even the slightest connection with the exhibiting end, and this end is not only the least profitable branch of Paramount, but has involved it in tremendous and continuing losses which precipitated bankruptcy.

'The public at large owning bonds of Paramount made the investment primarily because Paramount is a motion picture enterprise and not a speculator in real estate which had nothing to do with films as an immediate necessity in carrying out the legitimate purposes of the business. A reorganization of Paramount Publix, if to be honest in the interest of the security holders and creditors for whatever residual value may be left, must necessarily be based upon sound values and earning prospects, otherwise the securities they receive under a reorganization will in reality be little more than scraps of paper of questionable value.

'This means that you have to strip this corporation of everything which in the past as well as at present has involved or may involve a dissipation of its assets and waste of its earnings as a motion picture enterprise.

'This has nothing whatsoever to do with whether the policy to be pursued in connection with exhibiting pictures or maintaining a theatre circuit, whether wholly or partly owned, shall be continued or discontinued, centralized or decentralized. The Paramount theatre building, as an office building with stores, has nothing whatever to do with Paramount Publix's motion picture enterprises, and any thought that as an advertisement it would prove of any constructive value to the position of P-P in the film field has been negated by actual results of its operation.

Radio City and Upper Fifth Ave.

The steady tendency is for the leading concerns and individuals identified or connected with pictures, radio and other forms of amusement to get away from Times Square as fast as expiration of leases permit, and in many instances before. This also applies to many outside of the amusement field having offices in the past in this locality, with the trend pointing toward Radio City and Fifth avenue north of 42d street.

'Every real estate expert will confirm this condition. I doubt whether there is a single first-run picture theatre in the Times Square section that is showing a profit.

'Surrounded as it is by grind theatres, cheap burlesque houses, flea circuses, frankfurter and hamburger stands, tawdry barrooms and cafeterias, the Paramount has long since ceased to be located in a section which encourages first-run patronage and increased realty values.

'Therefore, it is apparent that neither the office building nor the theatre can prove of probable advantage to an honest reorganization of Paramount Publix as a motion picture enterprise. From the standpoint of a reorganization of Paramount Publix, if to guarantee that the earnings of the company as a motion picture enterprise will reflect to the greatest advantage, it would be better for Par to take its product and sell it to other first-run theatres in New York, where the distribution branch may get a high guarantee as rental, plus percentages, based on what happens in Radio City.'

Given equal standing with the Vanderlip committee to intervene on a reorganization of P-P and receiving every consideration and courtesy from the Par trustees and their counsel, Summer is reluctant to go into any inside angles and attempt to fix blame for the Par Broadway reorganization plan.

In advance of filing his specification of complaint Friday (17) and hearings on the Par-B'way matter, the corporate attorney who specializes in reorganizations, refuses to offer any criticism except as he sees it constructively on the basis of the Par-Broadway plan itself and present prospects.

25c Admish

(Continued from page 7)

this city, since B. & K. has promised to raise prices in certain release designations. It means that the first week of general release will have a scale of 25c matinee and 30c at night instead of 15c and 25c; that the second week will be 25c top instead of 20c, and that the 'C' week of pre-release will be boosted to 30c matinee and 40c at night. Exchanges have been fighting for a year now for a boosting of admission prices, especially in the first week of release, and it appears that they will use this two-bits minimum on specials as a crowbar to accomplish the trick.

Upping Admish

The first week of release two-bits admission has been a thorn to B. & K. and the exchanges for some time. It has been discovered that on certain big pictures, such as 'Rothschild,' that the 'C' houses at 35c did business and that the 15c top houses also did business. But that the 25c houses in between starved. It meant that people either couldn't wait and paid relatively high prices, or they were willing to wait and see the picture at 15c. Exchanges feel that the establishing of a 25c minimum will do away with the lopsided public reaction.

Theorists in the B. & K. organization and on Film Row state that this is a 'new era' in pictures, and one in which the pictures will be designated to the public as high-grade merchandise or just run-of-mine by the price tagged on them. They state that the picture business will be like the clothing business—high prices for excellent product and lower prices for the inferior grade. Whether that's sound show business logic remains to be seen, especially whether or not the low-grade product will get customers at any price.

Story Buys

Hollywood, Aug. 13.

Ben Hecht's 'Florentine Dagger' has been bought by Warners. Tom Reed will adapt and Harry Joe Brown will supervise.

Supreme Pictures has bought from Robert Donaldson his original, 'The Fighting Fool,' as a starrer for Bob Steele.

French Gov't Gives 'Invisible Man' Special Break on 'Artistic Merit'

Paris, Aug. 4.

Walter Friedland is still in Carlsbad with Carl Laemmle, and Universal's Paris staff doesn't yet know what is going to happen to this office. Dope is that decision may move headquarters to London, leaving only a local sales office here, but no decision has yet been made as far as locally known.

Meanwhile, Universal's French company, under A. Peres, is trying to see that the hesitation does not mean too much delay in getting going for next season in the local market.

Government gave it a good break with 'Invisible Man' by lifting the restriction on the number of theatres in which it can be played in original version in favor of this film. Picture had simultaneous first run in three Queyrel cinemas, Agriculteurs, Bonaparte and Cine Opera. Had second run at Gaite Rochecouart, third at Victor Hugo, out in Passy, and is now running in new Vivienne, downtown. Under the rules, this would end it in Paris, for quota restrictions permit foreign language pix to play in maximum of five houses in Paris and ten in all the rest of France.

On the theory that 'Invisible Man' is an extraordinary artistic production, Minister of National Education, Minister of Trade and Minister of Interior huddled and agreed to let it be shown in ten theatres in Paris and immediate suburbs (department of the Seine) and thirty in the rest of France.

Release Plans

This film is Universal's big smash of the past season here, followed by 'Only Yesterday,' which stayed 21 weeks at the Studio des Acacias.

(Continued on page 47)

BRIT. INDIE MAKING 'PILGRIM'S PROGRESS'

London, Aug. 4.

An indie film company under the name of 'G.' Films, specializing in the making of religious films, will film Bunyan's 'Pilgrim's Progress.' Originally intended that Metro make the film for Joseph V. Rank, millionaire flour manufacturer, but Metro turned down idea. Hence film will be made in London.

Head of the film company is Avelling Giniver, who is responsible for 'In Our Time,' and 'Mastership of Christ,' two religious films. He will direct. Film due to start around November. Rank is financing the project, with picture expected to cost about $250,000.

Same company is figuring to follow 'Progress' with a story on the life of Gipsy Smith.

Writer-Actress Sues Producer for $28,000

Mexico City, Aug. 10.

Suit for $28,000, heaviest action of the kind ever brought by a femme in Mexico, has been filed with the federal board of conciliation and arbitration by Adela Sequeiro Haro, writer, against Producciones Monterrey, S. A., pic producers, and Roberto Saldana, manager. Miss Haro demands the coin as compensation for alleged unjustified dismissal which queered her signing contracts with two other pic makers here.

Says that company bought her script, 'La Mujer de Nadie' ('Nobody's Woman') at royalty payment of 7% of exhibits' gross, hired her to play the lead at $15 a day, and without cause fired her after four days' work without paying her a cent.

NEW MEX 2,900-SEATER

Mexico City, Aug. 10.

Cine Roma, a 2,900-seater equipped for sound, has opened up as a nabe in a silk stocking district here.

Opening brings total of local cinemas to 57. Three more pic houses are under construction.

FOREIGN PARITES IN N. Y.

Charles Ballance, Paramount manager in Calcutta, India, is in New York for a three-week p.o. of the home office.

Saul Jacobs, company's manager in Guatamala, is due in New York today (14) on a rush call because of his mother's illness.

WHAT'S IN A NAME?

Two French Pic Men with Same Monickers Sue Each Other

Paris, Aug. 4.

Fact that two Frenchmen are named Jacques Natanson and both are in film business has led to suit which will come up in Paris court when the judges get back from vacation in the fall.

Jacques No. 1, writer, is peeved because in same trade sheet in which films written or dialogued by him are advertised there appears also an ad for a picture directed by Jacques Natanson, which isn't him. So he's suing.

Jacques No. 2, who signs himself 'director and producer,' replies that he has been in the film business for 15 years, whereas the other is only a writer who broke in after the talkers. Argues he has a better right to his name in the trade than the other, and it's his real name, anyway.

Doubles Replace Stage Shows as GFFA Cuts Coin

Paris, Aug. 4.

First open result of Gaumont liquidation proceedings is cancellation of stage shows at Gaumont Palace and substitution of a double feature bill, with two old pix in place of the former feature and vaudeville program.

This expense cutting in 6,000-seater white elephant is symptom of liquidator Mauger's intention to retrench all along the line, in the hope of keeping the business going.

Despite desire to keep the chain active as usual, seems to be some doubt now whether Mauger will be able to do so indefinitely. Cash is reported to be lacking. If he can hold down expense so as to show a weekly plus balance, it'll be oke, but if not shutdown may prove necessary, which won't help anyone concerned.

Several other groups seem to be competing with the Dreyfus bank to buy the G.F.F.A. assets, among them the Thomson-Huston electrical equipment company. Bank, however, seems by far the strongest competitor, financially.

Symptomatic of changing feeling about Gaumont is departure of Teddy Ehrenthal, booking agent, from the theatre building. Ehrenthal had exclusivity of Gâumont Palace, and booked a number of American acts there regularly. Now that the house is no longer using vaude, he has moved his offices elsewhere.

MG TAKES OVER UFA BUDAPEST CINEMA

Budapest, Aug. 1.

Metro, which has given up lease of Radius theatre on account of too high rent, has taken over the lease of the Ufa theatre. This means another outpost of German films going over into American hands.

Ufa still retains two houses for its own management in Budapest, but the Ufa theatre on Terez-korut, one of the busiest streets, was its representative signpost. Very popular a few years ago, the Ufa theatre lost patronage since Hitlerism started.

Metro, keen on making a big splash in the coming season, also negotiated for lease of Corvin theatre from Ufa, but nothing came of this.

No new name for the Ufa theatre has been decided on yet, but it will be changed.

CADELL IN 'COPPERFIELD'

Hollywood, Aug. 13.

Jean Cadell, English actress, is here for Metro's 'David Copperfield.' She plays 'Mrs. Micawber.'

B&D Studios Busy

London, Aug. 4.

British & Dominions studio at Elstree is a hive of activity at present, with the making of 'Brewster's Millions' and 'The Milky Way.'

Jack Buchanan heads the cast of the former, and Cedric Hardwicke and Marie Glory, French star, are co-starring in the latter, which will be in French and English versions.

HEAT SHUTTERS PARIS CINEMAS

Paris, Aug. 4.

Flock of Paris film houses, including some of the best of the showcases for American pix, are now dark for the summer. High class trade is particularly hit by the dog days, anybody with $1 or $1.33 in his pocket for an orchestra seat preferring to go to the seashore.

Among those closed are the Queyrel theatres, Agriculteurs, Bonaparte and Cine Opera; Pathe's Empire; the Max Linder on the Boulevards; the Miracles, run by the newspaper Intransigeant; the Studio des Acacias in the Etoile section; the Studio Diamant; the very arty left bank Ursulines, and among the lesser houses, the Casino de Clichy, Excelsior Pathe, Lutetia Pathe and Palais des Fetes.

At the same time a spread of the dual feature idea in Paris is observed. Gaumont Palace, which with the rest of the chain is going right on in spite of Gaumont's judicial liquidation, is the latest recruit.

If the dual idea goes much further, picture shortage is going to be tougher next season and exhibs will feel the quota more severely than ever.

Foreign Nix on 3 Par Pix—Marx, Dietrich And 'Isle Lost Souls'

Paramount suffered three bannings in far corners of the world last week.

'Duck Soup' was banned in Hungary, scissor lads there objecting to the film because it is 'a parody on dictators and thus may offend several friendly nations.'

Latvia banned 'Isle of Lost Souls,' the 14th nation in the world to thumbs-down this one.

'Scarlet Empress' was banned in Australia on moral grounds.

UFA'S 6 FRENCH PICS WITH PARISIAN STARS

Paris, Aug. 4.

UFA, through its French branch, Alliance Cinematographiue Europeene, will put only six French versions on this market next season.

UFA thus is going on, though at reduced tempo, with its attempt to catch the French market. French names, all good draws, will be used in each of the pics, showing that Germans must be paying fair money to draw them to Berlin.

These pix, being made in French, come under no dubbing or foreign language restrictions, as do U. S. films.

Oil Company Investing Frozen Credits to Resuscitate Bank's Vacant Film Studio in Budapest

Budapest, Aug. 1.

Negotiations are on again for the transformation of the old Star studio plant into a modern picture studio with sound equipment.

Of the two existing sound studios, Hunnia is doing profitable business through being continually leased to inland or foreign producers, and the studio of Paedagogical Films, now taken over by Hungarian Film Bureau, is kept busy making newsreels and cartoons. Both are, directly or indirectly, state-owned and government-boosted to encourage home film production and thereby employment.

National production has developed far enough to show that there is a profitable future ahead. Star Film plant, owned by a bank and unused for about 10 years, needs a considerable investment to be brought up to date. Negotiations in many quarters have come to naught several times, but this time it seems to be serious.

Shell Oil Company is proposing to invest about $450,000 worth of frozen assets in Star Films and handle the proposition in partnership with the bank that owns the building and grounds. Management will probably be in the hands of the firm of Hirsch and Tusk, firm of distributors who also own a theatre and do some indie producing. They were owners of Star in the silent days. If the deal comes off it will mean a new impetus to film producing in Hungary.

Racket, Mex Style

Mexico City, Aug. 10.

Bright bloke is cashing in heavily on queer quirk of local cinema customers. He holds a concession to rent ear trumpets to hard of hearing patrons of a popular nabe.

Jest is that while practically all of the customers no savvy English they demand that they hear the chatter and sound of the pix, anyway.

NEW ANTI-U. S. PROGRAM IN PARIS

Paris, Aug. 4.

Tough new program against foreign films was launched by Syndicat General du Cinema, craftsmen's organization affiliated with Confederation General du Travail, the French AFL.

This outfit is pushing its propaganda independently of the dozen or so other trade organizations, such as the Chambre Syndical and the Federation National du Cinema.

First of all, it wants application of eight-hour day to film employees, but also it is yelling for:

Limiting of dubbing licenses for foreign films to 50 a year, from all countries;

Raising still further the tariff barrier on foreign pix;

Requiring film theatres of the country to show at least 75% local-mades.

As protection of workers against fly-by-night producers, this union wants a law forcing all, especially independents, to put in escrow before starting to shoot enough money, plus 10%, to pay all salaries called for by the film.

Outfit's connection with the local AFL is its strongest point. Fact that it may get a hearing from the government in the current and coming dickers over the reform of the business makes it dangerous to importers.

Noy's New Co.

London, Aug. 4.

Wilfred Noy, uncle of Leslie Howard, and a British ace director in the silent days, has formed a film company to produce British films.

First effort will be musical titled 'Broken Rosary,' to be directed at the Wharton Hall Studios, at Isleworth, by Harry Hughes. Cast recruited thus far are Vesta Victoria, oldtime vaudeville star, Constance Shotter and Margaret Yarde.

Picture will have Italian background and is part of a series to be produced under Noy's supervision and released through Butcher's Films.

THE HAGUE ACTIVE ON PIC PRODUCTION

The Hague, Aug. 1.

Dutch national fiilm production is making progress. Philips works at Eindhoven building a new studio for pic productions, while its old studio will be used for synchronizations. New studio will be equipped with Philips-Miller sound equipment. Studio will be built in Eindhoven, not at The Hague as was originally intended.

Several productions of Dutch make are nearing completion. 'Pale Betty' is nearly ready under supervision of Richard Oswald. 'Blessed Hope,' based on a popular local legit play, will follow. Mrs. de Boer van Ryk, who celebrates her 81st birthday this week and is still on stage, will take the part of the heroine in this film. She played it umpteen times on stage.

Cinetone Co. at Amsterdam is preparing production of six musical shorts scenarios for five of which were written by Max Ehrlich.

Par's Spanish Talker Panicks N. Y.'s Sector

New records in foreign film exhibition are believed likely to be established at the Campoamor, Spanish language house in New York. Formerly a grind second-run, house opened Friday (10) with 'Cuesta Abajo' (Par), Spanish language talker starring Carlos Cardel, at 85c and $1 on a two-a-day policy and has been a complete sellout since opening. First show brought in $1,400 and theatre got approximately $5,500 on the week-end.

Opening night police reserves had to be called out to keep the mob in check, but the crush managed to break several glass fronts and showcases.

Picture was made by Paramount in Astoria.

SIERRA DIRECTS

Hollywood, Aug. 13.

'My Second Wife' is first directorial assignment at Fox for Martinez Sierra, Spanish playwright. Jose Lopez, also lifted from writer to director, will assist.

Lead goes to Catalina Barcena (Mrs. Sierra). Production starts Aug. 20.

Pathe-Natan Stockholders' Ouster Suit Vs. Natan Brothers

Paris, Aug. 13.

Giant legal battle to oust the Natan brothers from Pathe-Natan has started here. First gun in the battle was fired Friday (10) when a stockholders' petition, filed in the name of Robert Dirler, was heard by President Fiketty of the Tribunal de Commerce.

Suit asked for the appointment by the court of a provisional administrator to investigate Bernard Natan's management.

Fiketty, after hearing Natan assert that the firm is amply solvent, denied the Dirler request on the grounds that the move would be a danger to stockholders generally and not urgent. Dirler and his backers announced immediately they would carry the action to higher courts.

Petition lists 13 charges against Natan, of which investigation is asked.

Dirler is a financial agent.

MUSIC HALL, N. Y.

Current Radio City Music Hall stage presentation is fulsome evidence how far a little novelty and comedy goes towards bolstering what is usually a shortcoming in the general run of M.H. rostrum hors d'ouvres. The 6,200 capacity alone demands something of a novel or humorous character, of sight proportions, but the manner in which song lyrics get over here, with the Hall's tiptop acoustics and camouflaged mike amplification, there's no reason why audible comedy couldn't likewise register.

Ben Dova's standard stooge clowning; some effective hotcha vocalizing by Alice Dawn; and Moore and Revel's early return with their clown ballroomology more than sustain the niches for which they are grooved. Around them Leon Leonidoff has built a generally sprightly show, captioned 'After Midnight,' opening with Nina Whitney and Arthur Mahoney in a shepherd terp conceit, backed up the ballet corps.

Then Ben Dova in what approximates 'two' on the mammoth Music Hall stage, milking 'em with his stewcrobatics. Alice Dawn and Robert Henderson are prominent in the Harlem interlude next, the latter a wicked ivory tickler while Miss Dawn clicks with her Harlemania hotcha.

Moore and Revel, camouflaged into one of those threesome combos just to make it look a bit different, socked 'em with their knockabout terps, building into a fast finale by the Rockettes, ballet, et al.

Von Suppe's 'Pique Dame' overture is distinguished by a dual console accompaniment at the Wurlitzers by Dick Leibert and Dezso D'Antalffy, while either one of Maestros Erno Rapee, Mischa Violin or Jules Silver put the M. H. symph ork through its sharps and flats. U's 'One More River' on screen and getting unusual attention. *Abel.*

STATE, N. Y.

By what strange philosophy do radio-bred acts deduce that the easiest way in vaudeville is through use of material that they couldn't possibly get away with in their native field? It's getting common enough to become quite noticeable, this use on the stage of offensive material by acts whose first lesson in radio is to keep clean, and whose first thought in vaudeville is to get dirty.

There's just on more example of it at the State on Broadway this week, where the Funnyboners, a trio from the air, are using as disgusting a gag as ever was ventured outside of a stag show.

Unfortunately for the theatre, the questionable gag can't be cut so easily, since much of the act depends on it. Too bad that through an obvious booking fault it should have to be in a house so well conducted as has been the State under Al Rosen.

The Funnyboners have been around, but for a brief enough period to be still classed as youngsters at this business. Along with the dirty gag, in the rest of their stuff they look and work like amateurs. Loew's State on Broadway probably is as good a place as any to turn pro, and there's a lesson on the show this week if the boys care to take it.

Herman Timberg, who is also on this bill, has been doing pretty well for 20 years or so. He's still doing as well as ever, and always a clean comedian. If the green radio acts would like to learn how to stay around for a while, let them take a look at Timberg. If they can't get their laughs with clean comedy, as Timberg does, and they must resort to dirt, then they cannot expect to find a place for themselves in vaudeville, even what's left of vaudeville of today.

Timberg's act at the State this week, besides a lesson in cleanliness, is a lesson in how to keep the old reliable structure, yet change the ingredients to make the act look almost new once more. Among changes is a major operation on the billing, with Herman Timberg, Jr., now listed on an equal basis with his pop, probably to please said pop as much as for any other reason. The kid, Audrey Parker and the stout guitarist are holdovers from the old act. New addition is a Russian dialectician-stooge, Don Tannen, who replaces George Freeman, that tragedian character guy. Newcomer is a comical type, but rather than a replacement he might have been an addition, for Freeman had his good points, too.

Included among the new Timberg hits is an imitation by himself and son of the Pat Rooneys, inherited from the Timberg-Rooney unit of last season. It's a very well done piece of satire and will be appreciated wherever the Rooneys are known, which means about everywhere.

Carl Shaw and Co., just ahead of Timberg in the three spot, made it quite tough for the headline act because of the wealth of eccentric dancing it contains. While not so vigorous, the younger Timberg's hoofing is along similar lines. Confliction did the show no good, but they don't bother so much about conflictions nowadays.

More dancing in the fifth and closing spot, but of an entirely different sort. This is supplied by the veterans, Roye and Maye (New Acts), who lend a powerful finish to the current bill.

Opener ahead of the Funnyboners is Serge Flash. 'Here Comes the Navy' (WB) is the picture, and the combination was drawing in the heat Friday night. *Bige.*

FOX, BROOKLYN

Current stage potpourri serves to introduce the Fox's latest m.c., Bobby Gillette. From what he uncovers on his initial assignment it can be deduced that he's at his best when legging it to fast rhythm and strumming a banjo. He may have other talents but it's pretty certain that among them cannot be listed the knack for spinning a yarn. Gillette takes time out during this show to toss off a couple but they're neither well told nor funny. However, the lad has the looks, shows off a neat wardrobe and in time he should wear well with the Fox regulars.

Gillette's debut is marked by a fairly strong collection of vaude turns. At the Friday supper show things clicked along nicely for practically every act on the bill. Al Stone and Anna Lee, slotted next to closing as far as the vaude items were concerned, chalked off one hefty round of laughter after another, while the Radio Ramblers showed that they like mike name impersonations even if the takeoffs are frequently far removed from the originals. As a comedienne-feed of the dumbbell type, the Lee girl leaves nothing wanting.

Giving tone and interest to the house production numbers are the acrobatic adagio interludes by the team of Dawn and Darrow. The duo is spliced in for two exhibits, a waltz and a body-tossing design of the gentler Apache school, and both are performed with the acme of suavity and grace. As for the house line itself the chores allotted them couldn't be much more simple, though the staging of the Indian thing revealed that the directorial hand had improved somewhat.

Vaude bill's opening spot goes to France and LaPlace whose specialty is the perch. Woman member of the twosome, after unlimbering a series of handstands and whatnot atop the pole, polishes off the occasion with a flock of trapeze revolutions. The act registered better than moderately with the supper attendees.

In with Gillette for his hoofing specialties is a pert miss, Shirley Richards, who has all the other angles and curves that it takes to keep the optics out front intent. Gillette and Mlle. Richards also give way to warbling, but as long as they keep this item down to a verse there won't be room for much objection from the customers.

'She Learned About Sailors' (Fox) is the feature. *Odec.*

ORIENTAL, CHI

Chicago, Aug. 10.

This house has picked up strongly in the past few months. With an influx of Fair visitors, who have been stage-starved in their own home towns, the vaudeville theatres of the loop are finding themselves far on the right side of the ledger. Business was excellent here at the last show Friday. Picture was 'The Great Flirtation' (Par), which B. & K. did not figure as worth first-run screening.

George Jessel is the individual feature of this week's show. Doubling from Chez Paree, he is practically carrying the layout. Jessel remains among the top notch entertainers of the day. Doing old stuff or new stuff, it is Jessel, one of the king pins of showmanship.

There are five other acts on the standard vaudeville bill. George D'Ormonde repeating in the loop after a recent appearance at the Chicago was highly satisfactory to this audience with his novel monocycling. He has a manner of riding with a peculiar wabble that is always funny. No matter how many times he does this cycling wabble during his act the audience eats it up.

There is another so-called novelty on this show. Labelled the Black Panther dance, it figures merely as another meaningless strip dancer with no excuse for it in any way. Audience yawns and rightly so. The dance lacks grace, meaning, and has no spectacular sock whatever. It is neither art nor entertainment. Much better for a novelty dance were Gary and Dixon, who have a comedy flair to their hoofing.

There are three acts in the vaudeville half of the show. In the deuce behind George D'Ormonde came Grace Doro, doing her standard piano and comedy routine. Gifford and Pearl mopped up in the trey spot, their 15 minutes of comedy whizzing by like so many seconds. In the presentation half of the show, besides the socko George Jessel and the floppo Black Panther, were the warbling Andrew Sisters, and the acrobatic Jean Goodner. It all summed up to a highly satisfactory lineup.

PALLADIUM, LONDON

London, July 31.

House has reverted to vaudeville once more, after 10 weeks of 'Crazy' business.

With 10 weeks in hand, management had plenty of time to line up some novelties for its vaude resumption. But offering as a whole does not look as if they have ventured far to seek them.

Bill as a whole, despite only one new act, proved fairly entertaining particularly to the new clientele that paid to see Henry Hall and his British Broadcasting Corporation dance orchestra.

Stewart and Olive, here some five years ago, with Olive obviously a newcomer to the act, give the program a speedy send-off with their rhythmical footlogy. Surprising how Stewart can still shake a leg.

Bennett and Williams, in fair line of patter and couple of phonofiddles, do nicely in second stanza. Boys have been here on several occasions, with little change to their act.

Elisabeth Welch, here on third return, can still croon with the best of them. As a matter of comparison, she is well ahead of Nina Mae McKinney, who is back in London after a year's absence. Offered three numbers, the best of which was 'Solomon,' made popular by her in Charles Cochran's 'Nymph Errant.'

Lucan and McShane, one of the best teams of local sketch artists around, have a new vehicle comparing favorably with their previous effort. Same offering was done at the Command Performance, but lacked fire, due to numerous deletions. Which shows that comedy vehicles cannot be monkeyed with.

Russ, Elmer and Armstrong, with latter formerly of Bender and Armstrong, have plenty of slapstick comedy. Boys look funny, take good falls, but talk a little too much. Highlight of act is couple of side somersaults done by one of the partners a la Kelo Brothers of 10 years ago. As newcomers they will do.

Henry Hall gets the coveted position of closing the first half. He is undoubtedly popular on the air, judging by the fans that showed up to welcome him. As a stage band he has nothing on Hylton, Payne, Fox or Debroy-Somers. Boys are a good bunch of workers, with Les Allen, crooner in chief, getting a hand on his own. Kitty Masters, a new Hall discovery from Manchester, can also put over a number. Band occupied stage for 25 minutes, which was good timing. Hall gets $5,000, biggest money paid to any British band, and, with his radio reputation, should have no trouble in earning it for the management.

Scott Sanders opens the second half; not a happy choice for a talking act. Sanders still does his 'Old Actor' and 'Knife Grinder,' but seemingly it proved funny to a good many customers. Again proving that audience did not consist of regular vaude habitues.

Forsythe, Seamon and Farrell, here on their third trip and given a good spot, proved this type of act can stand repetition. They have some new tricks, but got most laughs on the old ones. One of the hits of the evening.

Ted Ray next to shut, and one of the few English singles that can hold this spot. Ray works like an American, using mostly American material, which he seems to get quicker than anyone around here.

Hugony Sisters, acrobatic balancers, obviously continental, make effective closer.

House, despite intense heat, was capacity upstairs and 80% downstairs.

CENTURY, BALTO.

Baltimore, Aug. 10.

They were swinging from the lamp shades at 12:20 Friday afternoon when the first stage bit bowed on. With 'Treasure Island' (MG) sheening the screen, every gosse and fauntleroy in town was pinned in a pew, and by the time the flesh fare showed, their larynxes were so warmed up from rooting aloud for Jim Hawkins, they cheered the acts through their paces in much the same manner they cheer Tom Tyler to a win over the villain on Sat. afternoon in the nabes. Fact that the management has but four acts on display this week and is filling in with a fur fashion show as a closer didn't dismay the kids; they cheered that, too.

The fashion parade, lasting nine mins., in which 11 tall girls exhibited a total of 42 coats, was well handled, and should prove a femme lure at the b.o. Slew of drapes sent down from the Capitol, N. Y., nicely hung by Bill Saxton, who also staged the stunt. And the models pack the looks of a Carroll crew. 'Tis a good shot for Loew's, as was entirely promoted, and the fur firms involved kicked in with some ads to boot.

Lee Twins, Rio & Elliott, dance flash of above-average ability, lead off. Consists of sister acro team, gal toe-tapster and two solo hoofing lads. Possess neat wardrobe, and sufficiency of showmanship to smack stuff over. Gave the mob a once-over-lightly, and left no 'barbers' holidays.'

Vera Van followed and found it a frisk. In good voice, piped four pops and had to battle her way off. Gal gestures and muggs well when warbling, which is rare in one schooled in ether-filling foundries. Her light-plot is especially effective, and some good guiding hand has directed her act; it's subtly suited to her best capabilities.

Ross & Edwards treyed. A good example of how a pair of chatter comics can carry fundamentally insipid material and punch it over by clever by-play and stage personality. They had the mob rollicking when they mocked a Mayfair accent for five minutes, a stretch that contained not a mot, or even a good pun. Sang a duet that condoned the vicissitudes of 'When the Honeymoon is Over,' and thoroughed with it. There's a hoofer, Johnny Convey, who entrances near end and snags a salvo with a brand of dancing that would elicit no more than shrugs were it embraced in an opening dance flash; it's simply that the twain comics have laid the carpet of posies for his entrance. At close, Edwards snaps his fingers rhythmically in challenge to Convey's hoofing, and nearly sockoes; that gives an idea what the mob thought about whatever was vouchsafed it.

Borrah Minevitch corralled his crew of harmonicaists into the next-to-close cog, and mopped. He's known hereabouts, as witness the salvo that greeted him at entrance. Despite fact show was running overtime he should have encored for 'em. Instead, he took eight bows, while they ripped up the chairs for more, plus solidly ovationing for what the dollar-biscuit recorded as three minutes, plus into the fur-fashioning. Incidentally, Rita Swann, fashion ed of the News-Post, spiels the description of furs for the display from the wings into a mike, and though it's assuredly corrected now, at show caught she announced as being through 'courtesy of Colonial theatre.' The management must have winced and squirmed.

HIPP, BALTIMORE

Baltimore, Aug. 10.

Molly Picon is topping the bill here this week and, though she isn't snatching 'em in off the sidewalks to any marked extent, she's delivering a bigger entertainment parcel than majority of headliners who do. Next-to-shut, and a natural to frolic through the fancied frame if one ever trouped, she's giving 'em special material exclusively—and how they're wrapping it up! All long chants, her first concerns multiplicity of efforts exacted in making a gal's gown; the next is a travesty on 'Temperamental Tilly,' a picture star; following, her tour de force, a song depicting in speech and gesture the residents of a standard N. Y. tenement. In this one she gives 'em the works, comparative to top-line legit; and the piece in itself is clever. Finales with a fleetly descriptive outline of a day in life of an average working girl. Thing about Miss Picon: she has knack of never losing poise no matter what bends or grimacing she engages in; she carries a carload of class captioned in capitals.

Aside from the Rio Bros. in the trey, rest of show is mild. The Rios, local repeat within three months, had at least three new bits conglutinated to act, and that fact hyped impresh a deal. They still retain that Holtzian bit, which does not belong in vaude. Aside from that, everything's worthy. They've clipped the slow-motion dance in favor of a slow-motion foot-pad brief drama and consequent street fight that's an improvement in that it's funnier; they've toned down the knockabout stuff, which is okay, too, because nearly every other hoofer in the biz has adopted it by this time. The closing bit, new, in which boys slip into hoss getups for some comic by-play, should be thrust up ahead; might get a faster blow-off from their precision hoofing, which they've now inserted about midway.

John and Mary Mason, skaters, open. Turn is funny, though that session in which plants ascend stage from audience and are given a skating whirl by man, is overly protracted. The finis bit, in which gal clings to his neck with single ankle while he spins, crowns act capitally.

Pablo, card and ciggie manipulator, deuces. Half his palming was within orbit from last row. Twelve Aristocrats closed, though at performance caught only 11 were on hand. Act consists line of five girls, five boys, who trouped with Johnny Perkins' unit, 'Melody Mad Parade,' last season. Engage in fair line routine at start, then seat while an obese, middle-aged woman appears in 'one' to pipe couple of pops in oke manner. Then the line closes with a lengthy bit that starts as a waltz and concludes as a fast rhythm routine, with some mass adagio tossing thrown in. Act is nattily attired and tastefully turned.

Picture current is 'Virgie Winters' (Radio).

PALACE, N. Y.

According to the newspaper ads, there are but three acts at the Palace this week, though the house boards offer five. No outstanding names, with Billy House getting the top, but it works into a show which pleases the crowd, in spite of the fact that some of the blackouts might be a lot better. House runs right through the show, working with all of the acts and working with them instead of merely using them to feed him, which makes an 80 minute show seem not tiresome.

House was at the Brooklyn Albee the previous week, but the act setup has been changed on him, only Sibyl Bowman and Lester Cole holding over. There was one other act in Brooklyn; here Violet, Ray and Norman and Lewis and Van help out. Girl in the acrobatic act proves a tower of strength, for she not only has looks but is able to bat out lines in a fashion which suggests that acrobats are not always as dumb as they look. She works in two bits to excellent effect.

Acro act is the opener, following the House introduction. They work hard and do not waste time on filler tricks, shoving off the show to an excellent start. Just enough panto comedy to brighten without slowing down the work.

Lewis and Van, hoofers, do nicely with miniature stair and then on a mat for taps. Get the usual applause for their challenges. Miss Bowman, just back from London, does her familiar string of impersonations, with Ethel Barrymore dropped out. It is not missed. The Mae West, one of the 3,728 impersonations of this star, is one of the best. She had all the makings of an encore but the character to impersonate. She does not help the West impersonation any with a stooge, who may have been wished on her by House, who framed the show. Not so good in her single blackout part.

House pervades the show, but he works his passage. Like most masters of ceremonies he dishes the dirt with a steam shovel, but they seemed to want it here and one of the loudest laughs was evoked with a seemingly innocent line, but which a majority of the house caught without hesitation. He probably would be at least as funny working clean, possibly funnier, but it's easier this way. The outstanding hit was Cole's turn. Most audiences go in a large way for male choruses, and this is good in its class, though no Texas rangers probably ever wore the divided skirts they think are chaps. Singing is well rehearsed and it's a nice looking bunch of men.

Film layout is 'The Lady is Willing' (Col), a Shirley Temple Educational comedy, without which no bill seems to be complete these days, and Pathe News. Entire show runs nearly two hours and a half. Business good Friday evening. *Chic.*

Million Dollar, L. A.

('PEGGY ANN'—TAB)

Los Angeles, Aug. 11.

With a limited bankroll at his command, George Cunningham has turned out a swell job with the first of a series of tab musicals that have replaced the vaude-pic policy in effect at this house for several years. Current show seems particularly well suited for the Million Dollar clientele, which is drawn heavily from the moderate circumstance neighborhoods.

'Peggy Ann' is a condensed musical version, with music by Lorenz Hart and Richard Rodgers, and book by Herbert Fields. Cast in made up of a dozen principals and 16 line girls with Cecil Stewart's pit orchestra as one of the dominant features of the offering.

Lazarus and Vinnicof, house operators, did not stint on staging or costuming, and Cunningham's direction is everywhere apparent.

Musical is in seven scenes with the locale in Glens Falls, N. Y., and Hollywood, the cinema land sequences being the unfolding of a drama that is being enjoyed in the upstate New York hamlet. Principals are Helen Wright, ingenue prima donna; Jill Dennett, comedienne; Frank Pendleton, Jane Meredith, Teddy Hart, Peggy Radford, Alexander Leftwitch, Jr., Dorothy Castelman and Eddy Allen.

Book tells a yarn, and while some of the comedy is a bit bewhiskered, it clicked for solid laffs with the mob this afternoon. Dance routines are snappy and ably executed by the ensemble, made up mostly of showgirl types.

Musical numbers fall mostly on shoulders of Miss Wright and Gallagher, both of whom have pleasing voices. Allen and Miss Castleman are weak on voice, but make up for it with their hoofing. Comedy is divided between Jill Dennett and Teddy Hart (latter a ringer for Sid Skolsky), with Jane Meredith also garnering laffs.

Overture by the Stewart 10-piece combo in pit is a snappy medley affair sufficient to wake up any audience.

House policy calls for the stage show four times daily, with the feature pic, currently 'Old Fashioned Way' (Par), screened five times

(Continued on page 16)

ONE MORE RIVER

Universal production and release, starring Diana Wynyard. Directed by James Whale. From novel by John Galsworthy; screen play, R. C. Sheriff; camera, John Mescall. At Music Hall, N. Y., week Aug. 9. Running time, 90 mins.

Clare ..... Diana Wynyard
Tony ..... Frank Lawton
Lady Mont ..... Mrs. Pat Campbell
Dinny ..... Jane Wyatt
Sir Gerald Corven ..... Colin Clive
David Dornford ..... Reginald Denny
Gen. Charwell ..... C. Aubrey Smith
Sir Law. Mont ..... Henry Stephenson
Brough ..... Lionel Atwill
Forsyte ..... Alan Mowbray
Lady Charwell ..... Kathleen Howard
Judge ..... Gilbert Emery
Chayne ..... E. E. Clive
Blore ..... Robert Greig
Benjy ..... Gunnis Davis
Mrs. Purdy ..... Tempe Piggott

A class picture that may get nice mass attention. No smash, but 100% bullish on the prestige side for the cinematic annals, and likely to register with the fans.

If somewhat lethargic, it has much to offset that, particularly the exceptionally faithful English atmosphere, color, characteristic restraint of deportment, emotions, manners and speech, and with it a tender romance that should appeal to the general run of fans.

'One More River' is Galsworthy's posthumously published last novel, and a best seller. Some audience comment at the Hall mentioned that the screenplay was an improvement on the book. Patently there was some adroit scripting and direction entailed in preserving the essence of the novel without breaching the Joebreen trade standards.

The American temperament may look captiously askance at the archaic British divorce laws which motivate this triangle theme along a somewhat too even keel, but the faithfulness of detail in the local color does much to offset the basic deficiencies or any analogies which might crop up in the auditor's mind.

The trial scene is a good example of dignified and seemingly authoritative adherence to details. The barristers and the judge in their traditional, powdered wigs; the elevated witness box; the general restraint of the lady (Wynyard) under cruel cross-examination concerning a pseudo-unfaithfulness; the manliness of the alleged corespondent (Lawton); the unrelenting legal fire from Lionel Atwill; the defense counsel (Alan Mowbray) and the English jurist (Gilbert Emery); not forgetting the husband-menace (exceptionally handled by Colin Clive) —all these combine into an arresting if slow-progressing unfolding.

And there are others equally as effective. The caustic Mrs. Pat Campbell as the aunt; Jane Wyatt (out of legit), an obvious find for the screen, cast as Miss Wynyard's girl friend; Reginald Denny, C. Aubrey Smith and Henry Stephenson, all get in their innings. Also E. E. Clive as a cockney Hawkshaw who methodically connotes places and time lapses which are prosaically presented to the court as incriminating, albeit not forthright evidence.

Diana Wynyard in the star spotting does well by her role, as does Frank Lawton as the sympathetic vis-a-vis, although there are moments where he appears a bit too boyish for the assignment. On that score alone, the sadistic husband casting (Clive) shapes up more impressively in the abstract, although Lawton does much to make his general assignment seem convincing.

Director James Whale and Scriptist R. C. Sherriff have done an excellent technical job, and Cameraman Mescall rates a bend, too.

Abel.

HOUSEWIFE

Warner Bros. production and release. Bette Davis, George Brent, Ann Dvorak featured. Directed by Alfred E. Green. Story by Robert Lord and Lillie Hayward, adapted by Manuel Seff and Miss Hayward. William Rees, photog. At Strand, New York, commencing Aug. 9. Running time, 70 mins.

William Reynolds ..... George Brent
Patricia Berkeley ..... Bette Davis
Nan ..... Ann Dvorak
Paul ..... John Halliday
Dora ..... Ruth Donnelly
George ..... Hobart Cavanaugh
Sam Blake ..... Robert Barrat
Krueger ..... Joe Cawthorne
Radio Singer ..... Phil Regan
The Judge ..... Willard Robertson
Buddy ..... Ronnie Cosby
Jennie ..... Leila Bennett
Mr. Simmons ..... Harry Tyler
Bolton ..... Charles Coleman

Satisfactory entertainment because it's all very nicely done, but without much help from the story. It's the customary three-angled romantic plot with no effort to change the routine; but there's one thing to be said in favor of the good old triangle, and that is that it is a reliable story structure for those who happen to know the trick. Fortunately, the trick was known by those who turned out 'Housewife.'

The husband this time is in the advertising business, but that didn't handicap the scripter, for the standard pattern is closely followed by fitting the femme heavy into the picture as a $25,000-a-year lady copy writer. The wife, as usual, stays at home.

The married couple start from the bottom, and when the husband gets into the money under the guiding influence of the missus, the trouble commences. Husband gets rich running an advertising agency, and that he does it while charging only 6% probably will surprise only the 15-and-2 members of the advertising profesh itself.

An otherwise good casting job was marred by the placing of Bette Davis as the skirted vil. She doesn't look the type, nor does her manner fit the $25,000-a-year role. It would be a shame if Miss Davis' success in 'Of Human Bondage' influences her future casting. Her 'Bondage' role was peculiarly suited to her, and that the accident won't happen every day, and that it was an accident as much as anything else, is demonstrated her playing of a menace in 'Housewife.'

Ann Dvorak was more fortunate in landing the wife part, and she managed to overcome the effects of a too youthful appearance with expert trouping. For George Brent the husband asignment, with two women fighting for him for three-quarters of a celluloid hour, was a waltz-me-around-again-Nellie.

Bige.

ADVENTURE GIRL

Van Beuren production and Radio release. From book of same name by Joan Lowell with spoken commentary by Miss Lowell. Directed by Herbert Raymaker; Harry Squire, camera; Sam Jacobson, editor. Text for Miss Lowell's lecture written by Ferrin Frazier. At the Rialto, N. Y., week Aug. 8. Running time, 70 mins.

Joan Lowell wrote a book, 'Cradle of the Deep,' which purported to be her adventures sailing a boat. It was hailed on all sides as a beautiful bit of prevarication, so she went out again in the good boat Mary Jane to show up her captious critics, taking a camera along with her. This is the result, and it makes her an A1 candidate for the femme Munchausen.

It's a long-winded account of things that couldn't be, presented as though they were facts. It won't fool customers anywhere, and it won't get many customers to fool.

In an early sequence of the film Miss Lowell and her boat are fighting their way through a terrible storm. So terrible that it knocks the mast off the boat, at the same time knocking a man overboard. 'What could I do?' says Miss Lowell. So she is shown jumping overboard and saving the man.

In a later sequence the natives of Guatemala are angry at her, have her tied and are going to burn her alive. There are several hundred all around the pyre. But a pal, one lone pal, jumps in, cuts the rope, and the two of them run away to safety, outrunning all the natives in their own country.

The film is full of incidents like that. All acted out and all supposedly a factual record. Even in the old days of the wild and woolly adventure serials the stuff would have been too tough to dish out for credulous customers.

Kauf.

THE LOUDSPEAKER
(WITH SONGS)

Monogram production and release. Features Ray Walker, Jacqueline Wells and Charley Grapewin. Directed by Joseph Santley. Original story and dialog, Ralph Spence; screen play, Albert De Mond; photography, Gilbert Warrenton; film editor Jack Ogilvie. At Columbus, N. Y., two days, Aug. 8-9, as half double bill. Running time, 70 mins.

Joe Miller ..... Ray Walker
Janet Melrose ..... Jacqueline Wells
Dolly ..... Noel Francis
Pop Calloway ..... Charles Grapewin
Green ..... Lorin Baker
Walker ..... Wilbur Mack
Burroughs ..... Spencer Charters
Ignatz ..... Sherwood Bailey
Caleb Hawkins ..... Billy Irvin
Amy ..... Ruth Romaine
Thomas ..... Lawrence Wheat
Grandma ..... Mary Carr

No outstanding cast names but on merit 'The Loudspeaker' deserves more attention than the average indie. In most of the doubles will hold up its side well enough.

A pleasantly told and executed romantic comedy of the ether waves, 'Loudspeaker' contains considerable music but it cannot be termed a musical. Band numbers, broadcasting and singing are incidental. The gags are smalltime but clean.

Ray Walker is in the top spot. He's a railroad station express man in Burlap, Pa., who yearns to become a radio star. He's forever trying out his gags on the localites. Character he plays is that of Joe Miller, and his gags are perhaps intentionally of Miller weight. It's a showoff character and Walker does it very well. His conceit is what principally stretches the story romantically to seven-reel length or thereabout. The girl breaks with him for this reason after he's gotten her on the air. For the same reason the scenario dumps Walker off his ether throne, only to replace him for the finish after the girl has interceded.

Story never becomes very dramatic or exciting. It merely bounces along innocently, managing to divert as it proceeds. Girl is Jacqueline Wells. When she's before the mike it looks suspiciously like dubbing. Walker mostly is delivering gags on the broadcasts, but there's considerable band work and at one point a trio, unbilled, offers a number.

Charles Grapewin, Spencer Charters, Lorin Raker, Wilbur Mack and Noel Francis prove satisfactory in supporting spots.

Char.

Miniature Reviews

'One More River' (U). Galsworthy's posthumous novel beautifully transmuted to the screen with Diana Wynyard, Frank Lawton and Colin Clive. Very British and ultra, but should prove nice enough b.o.

'Housewife' (WB). Nice manipulation of the triangle theme, resulting in satisfactory entertainment.

'Adventure Girl' (Radio). Joan Lowell goes adventuring and tells about it. Taxes credulity too far. Doubtful draw.

'The Loudspeaker' (Mono). For duals but better than indie average. Radio story with music and songs.

'Smoking Guns' (U). Extremely poor western with Ken Maynard.

'The Lady Is Willing' (Col.) English quota production with some players well known to America. Thin story is its major handicap.

SMOKING GUNS

Universal production and release. Stars Ken Maynard, who also wrote story. Directed by Alan James. At Tivoli, N. Y., Aug. 10. Running time, 60 mins.

Ken Masters ..... Ken Maynard
Alice ..... Gloria Shea
Dick ..... Walter Miller
Hank ..... Harold Goodwin
Biff ..... Bob Kortman
Adams ..... Jack Rockwell
Masters ..... Ed Coxen
Cinders ..... Martin Turner

A western star sits down at his own typewriter and writes his idea of what a western should be. It's an unhappy experiment in this case for 'Smoking Guns' is an unusually bad western.

No rhyme or reason, and the director, Alan James, who has turned out some pretty good pictures for Maynard, was evidently helpless. Story doesn't leave out anything from sour comedy to hoke drama and ludicrous horror stuff. One sequence has a gangrenous leg graphically described and the victim, rather than submit to amputation via a carving knife, puts a bullet through his head.

Maynard, who has become an outlaw and whose dark hair and smooth face turn gray plus a beard within a few feet, puts some soup on his hair. It becomes black. Although he and the ranger, whom he befriends, don't even look alike he goes back to the deadman's headquarters and everyone believes he's the ranger. Set on finding the slayers of his father, Maynard lets the camera take in country dances, cemeteries, haunted houses, etc. And out of the muddle comes a setting sun and a happy ending.

Waly.

LILIES OF THE FIELD
(BRITISH MADE)

London, Aug. 1.

British & Dominions production, released through United Artists. Directed by Norman Walker. In cast: Winifred Shotter, Anthony Bushell, Claude Hulbert, Ellis Jeffreys. Running time, 75 mins. Previewed Leicester Square theatre, London, July 31.

The story of John Hastings Turner's play, 'Lilies of the Field,' is probably familiar. Following the trend of the times for 'clean' pictures, the screen adaptation by Dion Titheradge is an excellent piece of work.

Miss Shotter is adequately suited for the leading role and Judy Gunn makes a splendid runner-up as her sister. Anthony Bushell is a clean-cut lover; Ellis Jeffreys stands out as the up-to-date grandmother, and the entire cast leaves little to be desired in the way of competence.

Photography, direction and production are wholly meritorious.

United Artists should have no difficulty in selling this picture in the U. S.

Jolo.

LADY IS WILLING
(BRITISH-MADE)

Columbia production and release, made in England. Stars Leslie Howard. Directed by Gilbert Miller. Screen play by Guy Bolton. Joseph Walker, camera; Oscar Werndorff, art. At Palace, N. Y., week Aug. 10. Running time, 66 mins.

Albert Latour ..... Leslie Howard
Gustav Dupont ..... Cedric Hardwicke
Helene Dupont ..... Dinnie Barnes
Professor Menard ..... Sir Nigel Playfair
Welton ..... Nigel Bruce
M. Pignolet ..... W. Graham Brown
Valerie ..... Kendall Lee
Brevin ..... Claude Allister
Dr. Germont ..... Arthur Howard

This is a French locale play by an English company with an American director, which makes it pretty nearly international. Most of the players are familiar to American picturegoers, with Leslie Howard the lead, but probably even with Howard the cast names are not sufficiently strong to lift this very far toward the top, though its handicap is not its nationality nor its accents, but rather a story which appears to have been written under forced draft. Should do better in the smaller houses where less is expected.

Plot tells of a French financier who has put a heavy crimp in the pockets of the credulous who invested in his shares. Three countrymen, among the victims, seek Albert Latour, ex-captain in the army, now turned detective. Latour suggests kidnapping the wife and holding her for ransom. This is done, with Latour falling in love with the woman. Abduction is chiefly motived by the fact that her signature is needed to some deeds to a property belonging to her but which her husband seeks to sell. Latour, disguised as a country physician, visits Dupont and offers the banker more money for the property than the original bidders. Complications rise from the escape of the wife, who retains the detective to guard her rights, and the advent of the real physician, summoned when Dupont seeks to close the deal. Story is handled cleverly here, but is unable to atone for earlier faults.

Development of the script is labored, with a sometimes tiring effort for laughs, as the use of a steam bath cabinet massage, a la 'Kid Boots' and similar interpolation. Bit players are encouraged to mugg to point up moments, and some of the bits for the leads are not the sort Howard handles best. Otherwise the picture has been well directed and well photographed by an American cameraman. Mostly interiors.

Matter of vocal quality suggests that this difficulty has been exaggerated. As a matter of fact Howard speaks more thickly than some of the all-English players, but there is no trouble with the dialog, though at times some of them speak almost too distinctly, suggesting an effort to make themselves clear.

In spite of the fact the assignment does not suit him, Howard carries the lead nicely, and does a neat make-up job in assuming the character of the physician. Binnie Barnes gets the worst of the photography now and then, but scores in a comparatively unimportant femme lead. Cedric Hardwicke is convincing as the banker, but the others merely get moments here and there.

By and large the picture compares not unfavorably with considerable of the Hollywood output, and it does much to settle the dialog question.

Chic.

BELLA DONNA
(BRITISH MADE)

London, Aug. 1.

Twickenham Film Studio production, released through Gaumont-British. Directed by Robert Milton. In cast: Mary Ellis, Conrad Veidt, Cedric Hardwicke, John Stuart. Running time, 91 mins.; previewed Prince Edward theatre, London, July 31.

Those who recall Nazimova's performance of erotomania in her characterization of Mrs. Chepstow in 'Bella Donna' and see this film version with Mary Ellis in the same role, will find it very different.

Miss Ellis' performance breathes modernity, but this is desirable in so old-fashioned a melodrama. Fact that she scores strongly is a compliment to her artistry.

Cedric Hardwicke walks through the role of Dr. Isaacson with majestic dignity, but it is Conrad Veidt who runs away with the picture as Baroudi, the Egyptian. Picture goers will love his Machiavellian 'caveman stuff.' Flappers will revel in the 'treat-me-rough' tactics.

This picturization might easily have been spoiled by casting a leading woman of the old school, who would scream and chew scenery. Director, producer and all those concerned in this film, despite the crude melodramatic poisoning plot, managed to avoid any straining for sensationalism. They devoted themselves to turning out a lavish, but tasteful, production, caparisoning the heroine with exotic clothing and concentrating to a nicety on scenic details. Rather an artistic effort throughout, despite considerable harshness in the cutting.

Picture should meet with success in all countries. Its appeal is universal.

Jolo.

Fox-Met

(Continued from page 6)

approval of the petition to select a trustee and that a reasonable time be set in which to file claims. All claims under the original receivership shall be considered duly filed, the petition states, but all creditors, stockholders and others should be enjoined by the court from suits or other prosecution against the debtor (FM), including attachments, etc.

Petition states chief assets consist of leaseholdings of 73 theatres and eight theatre fee properties, not including the houses in western and northern New York which, it is cited, have either been lost or abandoned. Receivers have on hand an aggregate of $1,866,800 in cash and other assets at the present time, while the Central Hanover Bank & Trust Co., depositary for bonds, has $246,271 in cash.

A balance sheet of Fox Met as of Dec. 31, 1933 is annexed to the petition and shows assets of $18,388,261, liabilities of $20,370,773.

Entire bond issue, of which $12,458,200 in 6½% convertible gold notes and $2,500 in 6½% sinking fund gold debentures are outstanding, are due and unpaid, including interest, from May 1, 1931.

Petition sets forth that the debtor corporation reserves the right to correct statement of assets and liabilities if later examination of the facts does not square with present figures.

The Adler petition had claimed inaccuracies in both the balance sheet and the operating statements of Fox Met, latter's answer in that case denying knowledge of anything incorrect in operating statements but reserving right to correct any errors in balance sheet. Adlers had charged that from June 4, 1932 to May 31, 1933 there was an operating deficit of $1,356,878 and that for period from June 1, 1933 to Dec. 31, 1933, the deficit was $738,347.

HOUSE OF GREED
(RUSSIAN MADE)
(With Songs)

Soyuzfilm production and Amkino release in U. S. Directed by A. V. Ivanovsky. Adapted from 'Gaspadin Golovleff,' novel by Saltykov-Shedrin; scenario, K. N. Derjavin and A. V. Ivanovsky; score, A. P. Paschenko; English title, Alexander Bakshy. At the Acme, N. Y., week Aug. 11. Running time, 70 mins.

Profiri Golovleff ..... V. R. Gardin
Anna ..... T. Balach
Lubinka ..... N. Latonia
Ulita ..... Korchagina-Alexandrovskaya
Derunov ..... M. N. Tarchanov
Petenka ..... Taskin
Kykishev ..... Bogdanov

This was a famous Russian novel telling of three generations of an old aristocratic Russ family. Transscribed to the screen, cut down, mutilated and mishandled, it resolves itself into a dull imitation of ancient melodrama.

V. R. Gardin, a splendid Russian actor reminding somewhat of Emil Jannings, is the central character, as a greedy, miserly landowner. He hounds relatives and peasants and robs them. Eventually he kills off all his relatives and gets the entire estate. Then he crushes that, too. At the end his conscience drives him mad. A caption explains that this takes place before the revolution.

Gardin gives a fine performance except for moments when he overplays. There's a girl, N. Latonia, who also is a fine actress and besides is pretty—an unusual item in Russ films. Photography is interesting, but sound, as usual, is exceptionally bad. Cutting is bad, as film seems disjointed.

Picture's only chance over here is with the most ardent Russ film sympathizers.

Kauf.

MY SONG FOR YOU
(BRITISH MADE)

London, July 31.

Gaumont-British production and release. Directed by Maurice Elvey. In cast: Jan Kiepura, Sonnie Hale, Aileen Marson, Emlyn Williams, Gina Malo. Running time, 90 mins. Previewed Prince Edward theatre, July 30.

This picture was adapted from a Cine-Alliance Joe May production, admirably fitted for Jan Kiepura, the star, and intelligently built up to show him to the best advantage as a romantic singing lead.

A famous grand opera tenor comes to Vienna to sing 'Aida.' Full of life and youth, he amuses himself during rehearsals by drawing cartoons of those around him. A young girl is accidentally projected into the midst of rehearsals and shoved from pillar to post, much to the amusement of the star. He asks her out to tea, but she declines. Later, when her fiance persuades her to plead with the tenor to use his influence to get him a job in the orchestra of the opera house, the girl phones and consents to go to supper with the singer. She tells him it is her brother, but when he discovers the deception, he gives her a card that will get the young man a job. Seized with remorse, she tears the card up, her fiance expresses disapproval, and they break off the engagement. From there on it gets really involved, but ends properly all around.

It is a well done musical romance, well interspersed with comedy. The secretary, played by Sonnie Hale, is admirable, and gives him an opportunity to show he inherits his illustrious father's gift of mimicry.

Then there is Gina Malo in a relatively small part of a French courtesan, and the straight-away ingenue lead, sympathetically played by Aileen Marson. Entire casting is most careful work and may be judged from the fact that a comparatively small bit is assigned to so important an actor as Emlyn Williams.

Similar care was applied to the handling of the crowds, and the entire production gives one a sense of having been painstakingly thought out to the smallest detail. A number of big, but not ostentatious, scenes reflect credit on the production.

Jolo.

Dual-Billing Now Legal

(Continued from page 5)

set it was evident the C.A. would have no alternative but to shoot the protection chart back for re-editing.

For the first time Hays lieutenants put in a personal appearance. Factions opposing the NRA having anything to do with doubles were clustered around R. H. Cochrane. They included Jack Cohn, Eddie Golden, Nate Yamins, I. E. Chadwick and virtually a score of other independent producers and distributors.

Those coming to the meeting expecting to witness the long expected clash over doubles were partly disappointed. Once when it looked as though Ed Kuykendall and Louis Nizer, representing the greater independent body and also speaking for Universal and Columbia, had started it, Kent quickly shut it off by requesting Kuykendall to save it for a resumption of the executive session fireworks which immediately followed.

The hearing, which delegates from all over the country and representatives of entire filmdom figured would take up several days, was disposed of in less than two hours.

The Milwaukee schedule, unofficially reported to have been rushed through in less than two weeks, possessed too many obvious discrepancies to allow for the fight to simmer down to the doubles issue.

When the meeting opened, J. Robert Rubin asked if the Milwaukee doubles situation was to cover the U. S.

The Milwaukee Test

Secretary John C. Flinn immediately stated Milwaukee. But Nizer, in the course of his summation asked that the C.A. waive technical objections and settle the controversy once and for all on its merits.

Nizer's contentions also dealt nationally on the doubles matter. He reminded of Washington, the fact that the word doubles is not mentioned in the code, and stressed that the issue is not one of the wisdom or advisibility of doubles, but whether it is possible to contravert the code and attack them via the back door. Doubles, said he, speaking for his clients including the two Hays members, constitute a matter between buyer and seller.

Later I. E. Chadwick, indie producer, quoted Division Administrator Rosenblatt as stating in a letter of assurance to the indies that exhibs doubling cannot be penalized by zoning boards.

Nizer's reply was a quick retort to a hypothetical question injected by Kent. The chair had asked whether Nizer thought it right that an exhib showing four features for a quarter should have the same rights as those of a competitor asking the same for a single feature.

Previously Nizer had asked the C.A. not to shuttle the Milwaukee case back and forth causing the cloud over the new sales season to thicken, but to render a decision with finality. He was making some suggestions as to how this should be reached when Kent told him abruptly he was in no position to advise the C.A. Eddie Golden, however, immediately flared up with the crack that Nizer was within his rights.

Sanction of the Milwaukee stance on doubles, Nizer declared, would markedly reduce production in Hollywood.

Major companies concentrated their attack on the Milwaukee document's aim to base protection on admission charged.

I. Levinson of Warners, argued this point at length. He said that it would scrap the contract between distributor and exhibitor and would enable any exhibitor by increasing his admission to lessen his protection. In the event that the low paying exhib raised his admission 10 or 15c he would, in some territories, be able, at the lower rental, to show pictures before the exhib with greater distrib revenue. In other words, he maintained, distribs, if the admissions gauge were to prevail, would be forced by the NRA to deliver first run pictures to the exhib charging the highest admission, regardless of rental.

Austin Keough, sitting for George J. Schaefer (Par) on the C.A., characterized this method of arriving at protection as 'ridiculous and illogical.'

Levinson, reading from the code, also said he did not believe price paid for film should be a deciding factor in clearance either. He said that if that were so the distributor would be governed by the highest bidder, a right to buy precept which was knocked out of the initial code proceedings. He stood on the premise that there should be no rules for arrival at protection. The last came from Levinson after the MPTOA codist had argued the industry depends upon rentals and that admissions have an important bearing.

After this interlude the doubles situation was again brought up, this time by Charlie O'Reilly.

'I believe that the dual problem cannot be decided in the abstract for the industry,' Levinson replied. Simultaneously he added that Milwaukee exhibs as of July, 1933, are 100% in agreement not to double-bill. He prophesied that if the Milwaukee schedule was approved by the C.A. that pact, however, would be torn up.

John C. Freuler, indie producer, however, contradicted the unanimity assertion. He revealed himself as part owner of a Milwaukee house which is doubling because it would have closed if it continued singling, he stated.

Fan Clubs

(Continued from page 3)

The racket had other angles and the mob worked with packing house precision. Nothing wasted, nothing overlooked.

While the gyp is off as far as the picture end is concerned, it is not exactly the little pig-tailed darling in the company of radio boomers. Air upstarts who want to impress their sponsors use fan clubs as a sucker list and dump the mail on the boss's mahogany. That makes it look bona fide and when option time rolls around the mail sack gets heavier.

Studios Stand By to Aid

The way it operates nowadays stacks up innocently enough, but there's always that danger of smart promoters edging in when the membership gets big enough to play with. If the boys and girls can keep their frats clean, there's no limit to which studios will go to keep them flourishing. As a sales adjunct they carry a heavy sock.

Say, for instance, Metro is unable to sell its block in Kokomo. There being a Jean Harlow club there, naturally the members are laying for the next Harlow release. In fact, Miss Harlow sees to it that release date of her next film is published in all club mags. When pic fails to show, members wax wrothy and call on the theatre manager. Ten or 15 such calls and it's a safe bet that Metro will unload on the next call of the salesman.

The loyalty of these kids seems incredible. When the church crusade against certain players was launched, it didn't pass unchallenged as far as these youngsters were concerned. They sat themselves down and started writing letters to the clerics. Their idols can do no wrong and as for making unclean pictures, they just couldn't see it that way. Such a concerted defense must have scored somewhere along the line.

Harlow and Crawford owe much of their success to these organizations. Between them they have about 50 clubs scattered through the country. Harlow members are said to number over 15,000. Others who subscribe to the idea and take personal interest in their operations include Mary Pickford, Ginger Rogers, Bing Crosby, Dick Powell, Janet Gaynor, Madge Evans, Maureen O'Sullivan, Carole Lombard, Charles Farrell, Dolores Del Rio, Clark Gable, Jimmy Cagney and Norma Shearer.

Radio Boosts the Clubs

Recognizing the efficacy of these group boosters, radio has taken a tumble and these air leaders boast 10 or more clubs: Russ Columbo, Jessica Dragonette, Ruth Etting, Lanny Ross, Jan Garber and Dave Rubinoff.

Fan clubs are still small fry as regards the shekel end. Memberships vary from 25c to 75c a year and this income is used to get out a mag three or four times a year, pay for postage and the installments on a mimeograph machine and other office incidentals. The publications are home-made affairs and are given over to film gossip, particularly as regards the player for whom the club is named.

Claim is made that these clubs are organized without prompting by the stars or their press agents. When a new group is formed, an announcement is made in fan mags for which there is no space rate charge. Mags figure that each new member is a potential reader.

If combined membership of these clubs ever pass the 1,000,000 mark, the smart boys will start honing their chisels. They figure it's not quite ripe for plucking yet.

Did You That That—

Ruth Morris blithely commutes to Saranac Lake and Camp Intermission every week-end....Bessie Lastfogel went this week, too....Lillian Kober drove her new car, all by herself, to Boston for the opening of 'Life Begins at 8:40'....Dorothy Davis is on the high seas, London bound....The gals who don't wear stockings with their open-toed sandals around Times Square should....The ice-blue satin sports dresses worn in the city by the fat ones wouldn't even be good on the thin ones....Vaude's femme stooges are developing personalities of their own this summer besides wearing white clinging gowns....Gary Cooper watched his wife buy hats at John-Frederic's and was enchanted by the whole frivolous procedure....Mrs. Cooper is so good-looking that the hats never got a chance to show how they could help....Newest trick to ensnare the boys is done with circular veils fluttering down from the back of the hats to frame softly the neck ....Ellin Berlin in a rose red print and rippling black velvet tam, and Leonore Gershwin in black crepe and huge black cartwheel, lunching at Voisin.

House Reviews

Million Dollar, L. A.

(Continued on page 14)

from the 10 a.m. opening. Box office nick is 15c up to one p.m., then two bits for the lower floor. Show sets the management back around $1500, plus the orchestra which probably means another $750. With its capacity house can get by nicely if getting any kind of a b.o. break. Biz at opening mat just fair.

Edwa.

NEWSREELS

(EMBASSY)

About the only dramatic punch uncorked during last Saturday's (11) stitch-together of newsclips were the scenes of desolation in the drought area. The shots were Metrotone's, and, without squeezing too hard on what was available, the cameraman and the editor did a powerful piece of story telling. A priceless bit of photoing and recording was the strip showing a steer pawing away at what had once been his favorite watering hole. Chagrined and unable to slack his thirst, he raises his head in a mournful bellow. Another shot that trenchantly brings home the tragedy of this arid holocaust is that of the skeletonized farm workhorses.

Aside from the drought fragments, there isn't much to raise the pulse of the newsreel fan. Paramount contributes more calamity sidelights via scenes from Poland's recent flood; Pathe follows President Roosevelt across the country and dishes out transcripts from two of his speeches; Universal comes through with the Dolfuss funeral, and Pathe scores again with a pictorial dispatch from the New Orleans front, where Huey Long and Mayor Walmsley are battling for the political control of the town.

Paramount and Pathe pretty much share the human interest twists between them, but with none of them especially piquant. Smooth example of side comment by two women is effected by Pathe in cameraing the controversy over the wearing of shorts by femme golfers, while Universal reports a plane war maneuver over London in a fairly exciting fashion. For strictly local consumption there's a strip (Pathe) showing Mayor LaGuardia and his colleagues in action at City Hall. Its chances of making good campaign material are slim, chiefly due to haphazard staging and general personality aspects.

Magazine bits in keeping with the season fill out the 40-minute run of newsclips. Balance of the hour is devoted to a couple of travelogues, 'Land of Bengal' (Fox) and 'The Lost Race' (Educational).

Odec.

Among the Women

By The Skirt

Best dressed woman of the week:
DIANA WYNYARD
'One More River' (film)

Music Hall's Nice Week

'One More River', the picture at the Music Hall this week, is another good one for James Whale. Accurate in detail the British atmosphere is always fascinating. Diana Wynyard was a happy choice for Lady Clare Corven.

The clothes chosen by this star are of sensible design. She arrives from a sea voyage in a tweed cape with beaver revers, a peplum frock is underneath and worn with a medium sized hat. A dark skirt was worn with a short jacket of a tweedy mixtures and the hat was of soft felt. Most of the dinner frocks were cascaded down the back. A white frock had no back and was looped at the armholes while the corsage was of large blooms. A V front and back gown was of black velvet. In court Miss Wynyard wore a cloth dress with a sable stoll and small hat. Two negligees were shown, one a lacy affair and one plain white cloth. A three-quarter mink coat was used for an outing and in a much bespattered smock and pants she looked adorable.

Mrs. Pat Campbell was well gowned in brocades and velvet and she, too, showed many sables. Kathleen Howard was nicely garbed. One dinner gown was trimmed with fox.

Also another good stage presentation. Called 'After Midnight', the scene is a garden. Center stage reveals two tall trees artistically fashioned from what looked to be green and blue velvet. Ballet was in shepherd dresses, some pink, some silver. The silver contingent wore large hats and carried crooked canes while the pinks had small hats saucily perched. Nina Whitney makes her appearance upon a crescent moon dressed in white meline. Another incident was called 'Uptown Lowdown' and revealed Alice Dawn seated on a pool table in a black ceri skirt with red bodice. Then the Rockettes in white trunks of satin with silver revers and black and silver top hats. Black slippers were worn under white spats. A scene showing many chandelieres had the girls stunningly undressed in black sequin one-piece suits with the sides and legs bare. Green elbow length gloves were worn and black hats.

Assurance Wins

While Roye and Maye are making their costume changes at the State, they send forth a slim little platinum blond beguiling in a long gray crepe evening dress, rhinestone earrings, silver sandals and a guitar. The young lady steps to the mike on the platform built over the orchestra pit and sings willy-nilly a slow ballad, which ends, so the audience believes, on the high note. They're wrong—it continues with a special arrangement of more ballad melodies—and the audience is abashed at having applauded in the wrong place. Not so the young lady. She holds her ground serenely, and when she comes back for her second number—this time in fitted black cire satin with a halter neckline and chiffon ruffles at the hem—she has become quite the little favorite. She believes that she can sing, she does, and added to that a petite young figure and assurance—the toute ensemble convinces the audience.

Roye and Maye themselves present three numbers nicely staged, with the woman starting out as a Moonlight Madonna in fitted white robes and silver cloth coiff, progressing to a dusky Harlem belle in orange satin with black ostrich armholes, and winding up as a gal with Apache tendencies in black satin with long sleeves to make the low neckline that much wickeder.

Audrey Parker, in Herman Timberg's act, is a little girl from the South, therefore white, and ruffles, and a little blue bow at the waist.

Ann Dvorak's Lamb

Playing 'Housewife's' title role, Ann Dvorak stands over a mixing bowl in her kitchen while the faucet in the sink drips, and remarks feelingly, 'Sunday wouldn't be Sunday without a leg of lamb.' Whereas Bette Davis, the housewives' eternal menace, exclaims severely, "Waitah! I ordered this sauce made with champagne!", when the waitah, in her glittering hotel, seasons her hors d'oeuvres with a wine less elegant.

However, before the picture's over Miss Dvorak's got a butler and a house with an impressive circular staircase, drinks tea in a teagown every afternoon and serves first rate—so the cast insists—crepes suzette for supper; while Miss Davis, utterly vanquished, is reduced to asking the second male lead to take her to dinner, adding meaningly that she's doing to drink hers. And in spite of her tight fitting clothes and her exotic coiffures, her poised, predatory manner and her unprincipled slouch, too. That's what 'Housewife' really thinks of housewives, even though they themselves, when asked their occupation by the clerk who registers voters, modestly reply with a wry little smile, 'Oh—just a housewife'.

Miss Dvorak is of course earnest and direct and looks you straight in the eye because her conscience is clear, whereas when Miss Davis does that, you know it's because she's terribly brazen. Miss Dvorak's dresses are pulled loosely high around her neck—her very smart white satin dinner gown is gathered up to her throat by a drawstring—and when she wants to look her very best, she does her hair in a long free bob with bangs. Miss Davis' clothes cover her neck, but they are definitely not loose elsewhere. When she wants to look her most devastating, she wraps a braid coronet about her sleek head and coaxes over her cheeks little blonde hair tendrils. She is destined to lose anyway, but gallantly.

Better Stage Than Screen

'Looks like vaudeville is coming back,' said Billy House at the Palace. Vaudeville would come back if more shows like this one were shown more often.

Violet, of Ray and Norman, started proceedings in a filmy dress of green checks with no linings. She changed to white pants and blue double-breasted coat with white buttons. A girl with Mr. House wore a black skirt and white blouse. A woman called Miss Esther was in a long white gown sporting a short red sash at the back.

Sibyl Bowman, a young woman who didn't bloom until she went to England and was recognized for her unusual talents. As an impersonator Miss Bowman is outstanding. She makes her appearance in a black sequin frock worn with a cape edged in black and white feathers. Disrobing in full view of the audience she is seen in black chiffon stepins. Imitating Dietrich, Garbo, Lillie and Swanson, Miss Bowman winds act with a sterling impression of Mae West.

Columbia Pictures had to go to England to make 'The Woman Is Willing' and it's very poor. Gilbert Miller's first screen effort and even Leslie Howard can't save it. Binnie Barnes is seen in gowns all made with sashes tied at the side. There was a negligee of satin and wired lace. A cloth dress with long sleeves had a leopard belt. Many pearls adorned this costume. A white evening gown had many diamond ornaments. A lace coat covered a hostess gown of white.

NOW
YOU KNOW FOR YOURSELF
how big it is!

HAROLD
LLOYD
in
The
Cat's Paw

From the Saturday Evening Post story
by CLARENCE BUDINGTON KELLAND

A FOX release

Radio City Music Hall opening Aug. 16

Every thing *new* but these

IT'S THE SAME STORY *Everywhere*

Wednesday, August 8, 1934

MOTION PICTURE DAILY

"Andy" Is $7,000 Indianapolis Wow

INDIANAPOLIS, Aug. 7.—"Handy Andy" just about ran away with all the business there was in town last week. It piled up $7,000 at the Apollo where the average is $2,500.

"The Old Fashioned Way" reached a par $4,000 at the Circle. "I Give My Love," with John Dillinger, Sr., and his family on the stage of the Lyric failed to stir up any box-office excitement. The take was $3,500.

Total first run business was $18,000. Average without the Lyric is $11,000.

Estimated takings for the week ending Aug. 4:

"HANDY ANDY" (Fox)
APOLLO—(1,100), 20c-40c, 7 days. Gross: $7,000. (Average, $2,500)

"THE OLD FASHIONED WAY" (Para.)
CIRCLE—(2,600), 25c-40c, 7 days. Gross: $4,000. (Average, $4,000)

"I GIVE MY LOVE" (Univ.)
LYRIC—(2,000), 25c-40c, 5 days. John Dillinger, Sr., and family on stage. Gross: $3,500.

"PARIS INTERLUDE" (M-G-M)
PALACE—(2,800), 25c-40c, 7 days. Gross: $3,500. (Average, $4,500)

"Andy" Pulls Big $7,300, Oklahoma

OKLAHOMA CITY, Aug. 7.—Will Rogers' native state goes for his pictures in a big way. "Handy Andy" overcame the effects of the heat and nearly doubled the normal take of the Midwest with $7,300.

"Side Streets" also was strong, pulling $2,000 in four days at the Liberty.

Total first run business was $16,800. Average is $13,500.

Estimated takings for the week ending Aug. 4:

"MAN WITH TWO FACES" (F. N.)
CRITERION—(1,700) 10,-20c-36c-41c-56c, 7 days. Gross: $4,000. (Average, $5,000)

"HANDY ANDY" (Fox)
MIDWEST—(1,500), 10c-26c-36c-56c, 7 days. Gross: $7,300. (Average, $4,000)

"STINGAREE" (Radio)
CAPITOL—(1,200), 10c-20c-26c-36c-41c, 7 days. Gross: $2,500. (Average, $2,500)

"SIDE STREETS" (F. N.)
LIBERTY—(1,500), 10c-15c-26c-36c, 4 days. Stage show. Gross: $2,000. (Average week, $2,000)

"LOVE CAPTIVE" (Univ.)
LIBERTY—(1,500), 10c-15c-26c-36c, 3 days. Gross: $1,000. (Average week, $2,000)

"Baby" Pulls Washington's Top, $20,400

WASHINGTON, Aug. 7.—With one extra morning performance, "Baby, Take a Bow" brought $20,400 to Loew's Fox, a meager $100 under the average of $20,500. Stage show might have helped, but Shirley Temple's popularity is generally credited.

"Bulldog Drummond Strikes Back" drew $6,000 in its second week at Loew's Palace, while "Murder in Trinidad" at Loew's Columbia tumbled to $2,700.

The Earle took $15,600 with "Midnight Alibi" and a stage show, $2,000 under average, and the Metropolitan exceeded par for a gross of $4,200 for "Return of the Terror."

"Whom the Gods Destroy" was weak at $8,300. The revival of "Cimarron," which opened last Wednesday, took $4,400 on the first two days.

Total first run business was $57,200. Average is $71,200.

Estimated takings:

Week Ending Aug. 2:

"MIDNIGHT ALIBI" (F. N.)
EARLE—(2,218), 25c-77c, 7 days. Stage: Hal Leroy & Barbara McDonald, Four Cards, Hall & Dennison, Don Cummings, Stewart Sisters. Gross: $15,600. (Average, $17,600)

"MURDER IN TRINIDAD" (Fox)
LOEW'S COLUMBIA—(1,265), 25c-40c, 7 days. Gross: $2,700. (Average, $3,100)

"BABY, TAKE A BOW" (Fox)
LOEW'S BOX—(3,434), 25c-66c, 7 days (plus one extra morning show). Stage: Phil Harris & Orchestra, Charlie Foy & Co., Sammy Lewis & Patti Moore, France & LaPell. Gross: $20,400. (Average, $20,500)

"BULLDOG DRUMMOND STRIKES BACK"
LOEW'S PALACE—(2,390), 35c-77c, 7 days, 2nd week. Gross: $6,000. (Average, $14,500)

"RETURN OF THE TERROR" (F. N.)
METROPOLITAN—(1,591), 25c-40c, 7 days. Gross: $4,200. (Average, $4,100)

Week Ending July 31:

"WHOM THE GODS DESTROY" (Col.)
RKO-KEITH'S—(1,830), 25c-55c, 7 days. Gross: $8,300. (Average, $11,400)

"Baby" Hits $20,000 for Frisco's Top

SAN FRANCISCO, Aug. 7.—Business is still feeling the effects of the recent waterfront strike, but "Baby Take a Bow" pulled the Warfield out of the doldrums. The $20,000 take was over the line by $1,000.

"Of Human Bondage" held up to $12,000 in its second week at the Golden Gate, but elsewhere business was pretty bad.

Total first run business was $54,500. Average is $59,000.

Estimated takings:

Week Ending Aug. 1:

"OF HUMAN BONDAGE" (Radio)
GOLDEN GATE—(2,800), 25c-40c, 2nd week. Stage band. Gross: $12,000. (Average, $13,000)

"GRAND CANARY" (Fox)
"HERE COMES THE GROOM" (Para.)
PARAMOUNT—(2,670), 15c-65c, 7 days. Gross: $10,000. (Average, $12,000)

Week Ending Aug. 2:

"LOVE CAPTIVE" (Univ.)
"I CAN'T ESCAPE" (Beacon)
FOX—(4,600), 10c-25c, 7 days. Gross: 5,500. (Average, $7,000)

"HANDY ANDY" (Fox)
ST. FRANCIS—(1,400), 15c-65c, 7 days. Gross: $7,000. (Average, $8,000)

"BABY, TAKE A BOW" (Fox)
WARFIELD—(2,700), 25c-65c, 7 days. Stage: Vaudeville, band. Gross: $20,000. (Average, $19,000)

"Canary" with Show Detroit Top, $19,800

DETROIT, Aug. 7.—"Grand Canary" with a stage show sent the Fox up to $19,800, which beats normal by $4,800.

"Here Comes the Navy" at the Michigan and "Bulldog Drummond Strikes Back" were both disappointing.

Total first run business was $46,700. Average is $55,000.

Estimated takings for the week ending Aug. 2:

"I GIVE MY LOVE" (Univ.)
"THUNDER OVER MEXICO" (State Rights)
FISHER—(2,975), 15c-50c, 7 days. Gross: $4,100. (Average, $10,000)

"GRAND CANARY" (Fox)
FOX—(5,100), 15c-50c, 7 days. Stage: Art Kassel and his famous Kassels in the Air, N. B. C. orchestra heading seven act stage show. Gross: $19,800. (Average, $15,000)

"HERE COMES THE NAVY" (Warne
MICHIGAN—(4,100), 15c-50c 7 d
Stage: Herb Williams, star of Var
and Pop-Eye, the Sailor. Gross: $
(Average, $20,000)

"BULLDOG DRUMMOND STRI BACK" (U. A.)
UNITED ARTISTS—(2,070), 25c
days. 2nd week. Gross: $5,800. (A
$10,000)

Hold "Navy" on Coast

Los Angeles, Aug. 7.—"Here Comes the Navy" held over for Warner

THEY'RE *all* FROM FOX

EXPLOITATION -:- -:- -:- By Epes W. Sargent

Keeps 'Em Awake

St. Paul.

Lou Golden and Harvey Henreddy, the local Orph manager-aide team which recently supplanted the Rust - Steagall combination, are carrying on the publicity-getting tradition established by the latter pair.

When the American Dental Association national convention, 6,000 strong, met here last week, Lou got 400 copies of the morning paper, Pioneer Press, and had one put at the door of each guest at Hotel St. Paul. On the rag was a sticker: 'After you've had your dinner at the Grand cafe (the hotel's own eat spot) tonight, come over and see the Orpheum. You'll like our show.' Current pic was Dix's 'His Greatest Gamble,' and although Dix, a St. Paulite, is usually only lukewarm here, box office showed tremendous pull, indicating the efficacy of Golden's stunt.

For the Orph's coming Leslie Howard pic, 'The Lady Is Willing,' Henreddy has lined up free airplane passage for winners of a contest. The boys are running a still from past Howard pix in the local press, one a day for a week, asking theatre-goers to identify the films the stills are taken from. Accuracy, neatness and originality are determining factors. First prize is an all-expense air trip to the Chi fair, via Hanford air lines. Second is the air passage only, sans expenses.

And finally, when Kathryn Gorman, Dispatch film crick, gave a splurge to the reminiscences of E. C. Burroughs, St. Paul Orpheum manager of some 20 years ago, Golden was quick to write in his objections to some of Burrough's digs at the present-day managers. Kay printed Lou's letter in toto, adding enough comment of her own to round out the yarn to a full news column. Result, says Kay, has been a neat reader controversy, with letters piling in daily by the score.

Just Foolin'

One of the old novelties which have been forgotten is the peephole card. There is a small hole in the center of the card, which is about the size of an envelope. In large type is 'Look through this hole for three minutes, holding the hand over the other eye.' In smaller type on the bottom is 'Then read the other side.' The other side is the advertisement for the picture. Nothing happens when the hole is looked through, but the idea gets a laugh.

Rather better is an adaptation of the original. In this the back of the card is printed in reverse and the instructions are to look through the hole when the card is held before a mirror. Then, of course, the reverse type is easily read.

Simplest way to get this reversed type is to mount a piece of linoleum type-high on a smooth block. The lettering is outlined and all else cut away, the linoleum then being put on the press. Easier than making a reverse drawing for regular reproduction, and just as good for a limited run.

Sister to this idea is a catch. Instead of a hole the card is printed with a round dot. The instructions read: 'To see your future husband or wife, look on the dot in the center of this card steadily while you count 100. Then look quickly at a white wall or the ceiling when the vision of your future mate should appear. If you see nothing, it is a sign you are doomed to single blessedness.'

Foolish stuff, but the cards are passed around and get circulation.

Coppered Ban

Waterloo, Ia.

Jake Rosenthal, manager of the Iowa, coppered a bet for a full house and connected up the present picture ban in the showing of 'The Life of Vergie Winters' through a manager's note tacked on the ad. 'I believe 'The Life of Vergie Winters' should not be confused with the general order of films marked 'Disapproved.' After studying critics' reviews and comments of prominent club women and church leaders, I do not hesitate to recommend it as a powerful, sincere story. I urge all Waterloo and vicinity to see and then pass judgment on it.'

Another Tribute

Many theatres took some notice of the passing of Marie Dressler, one of the best examples coming from Atlantic City where a black bordered seven-inch space was headed with 'We join with the millions who mourn the passing of America's beloved character, Marie Dressler.' In the smallest of the type sizes employed it was signed 'Employees of the Apollo, Strand, Ventnor, Capitol and Embassy theatres.'

No other attempt to link it to the theatres and no advertising angle; just a sincere and merited tribute to a woman who was much more than merely a picture star.

Colloquial

Macy's department store advertising is readable merely for entertainment, which does not hurt its sales value any. In a recent display for its bargain fashions, smartly described as 'for women with expensive tastes and flattened pocketbooks' the copy writer adds that 'The Daily News would five-star it and VARIETY would call it a wow.'

Gobs Grabbed Girl

Lynchburg.

Many a swain did what is technically known as a 'burn' last week when a snappy looking sailor stepped up and took his girl by the elbow in Warner's Trenton foyer. But it was ju . a gag to advertise 'Here Comes the Navy'.

Gob togs were doled out by Manager Olinto Accorsini to his entire staff including the girl cashiers, and were worn both the week before the picture played, and the week of the engagement. In addition, Accorsini tied up with the government to put 'navy' frames in front of the new half million dollar Federal building. A big lobby display, and increased newspaper lineage completed the layout.

Teaser Series

Practically no one is using the teaser series any more, yet they used to work in the old days, and there seems to be no reason why they should not still be good.

Teaser series are usually worked on postcards in sets of three or more, spaced two days apart. They can be printed or hektographed, and with the latter process cost little more than the face value of the cards. Each should bear the stamp of the theatre and should build to the final smash. The first opens witht a general statement and the rest gradually knit that to the final card. A sample set for 'No More Women' might read as follows:

'There is more than sand at the bottom of the sea. Gold, silver, gems—and tragedy.'

'Men risk their lives in frail diving dress to wrest these treasures from the deeps.'

'Two men were enemies over the love for a girl, but when they met, 40 fathoms deep, what happened?'

'They worked together to prevent fraud and when they came to the surface they found the girl in the arms of another, so it was 'No More Women' for them—until. But you'll have to come to the Grand to see what happened then.'

Make the sections snappy—particularly the first one, and they'll all follow through. Costs a nickel for postage, but generally worth it.

Open House Idea

Sacramento.

As part of the 10th anniversary celebration of the Fox Senator, manager Fay Reeder held open house every morning from 10 to 12 for patrons and the public of the city.

Through newspaper advertising, publicity and trailers, he invited patrons to make inspection tours of the house during the birthday week, promising them glimpses of backstage, the cooling plant, poster art department, projection rooms and other departments of the theatre that combine to provide background for the pictures shown on the screen.

Surprising to even Reeder, a total of 4,200 persons took advantage of the invitation. The stage manager demonstrated the stage lighting apparatus, screen, sound reproducers, etc., on the stage; a projectionist was on duty each morning to demonstrate the sound and projection equipment in the booth; and the house engineer had charge of explaining the cooling system. The latter was a special attraction to the public.

Free Rides Galore

St. Paul.

New low in amusement offers is reached here with Wildwood park, leading summer joy spot, running ads in local Shoppers' Guide asking reader to clip a coupon for a free ride on a choice of concessions. Offer goes further and ballyhoos: 'The top of any milk or cream bottle and three cents (3c) will admit any man, woman or child to any of the rides or amusements in the park from 1 to 7 p.m.'

Park has an ork and there's hoofing every night.

In the same rag, A. & P. stores invite the public to enjoy Wildwood's 'rides, laughs and thrills free with purchase' of a given variety of Procter & Gamble products, ranging from 18c to 25c combinations.

Straw Hat Stunts

Straw hat day is coming along, and now's the time to plant the gags. The most spectacular is to make a deal with the lid vendors to give tickets for the discarded straws, with a bonfire at the proper time, which up north, comes on a Saturday this year. All of the hats are held until the day and a bonfire is made of the discarded coverings, preferably in front of the theatre.

Another good bet is a hat fashion show, with each of the stores contributing two or three male models to display the store's entries. If desired the women only may be permitted to vote for their choice. This should be held a week or 10 days in advance to permit the stores to profit by the advertising gained. A comedy note can be injected with a parade of men whose wives insisted upon picking out the hat for hubby. This can be worked up into a blackout with the unfortunate man shooting his spouse as a lesson to other wives. Good idea to jazz things up with a couple of girl dancers.

In some situations a hat display in the lobby or a hat show in the mezzanine will help things along, which can be open to all or confined to a single store according to the arrangement it is possible to make. In one instance a store made a mezzanine display and sent tickets to all its regular customers. Expensive, but it was held on an off night with a ticket reduction. That may be pecked at by the Blue Eagle this year, but it's a winner where there is only one big store in town.

But the big underlying idea is that it's an occasion and the theatre ought to do something to cash in on it.

Get the Clothiers

'Hat, Coat and Glove' is a natural tiein with clothiers and furnishers. Just the title will carry windows with the three articles mentioned, and if the film is played at straw hat shucking time it is a double natural with the hats played up and the suggestion that the gloves are also required.

Good outfit for a perambulator would be a hat, coat and one glove of some distinctive color such as red, yellow or green with the remainder of the outfit of dark materials. Paint can be used on the hat to match the color of the coat and glove, which can be any discarded white summer coat properly dyed. The lettering should appear on the back of the coat.

For the lobby work the same idea of color, with the rest of the outline of the man in straight line. The coat and glove should be real, and if possible a hat should be cut in two and the front half fastened to the sheet. Working the two in combination will hook the pram to the lobby display.

After Kid Contests

New York exhibitors were panicked last week when the police, acting on complaint of the Brooklyn S. P. C. C., closed the RKO Prospect theatre for two days as penalty for an asserted violation of the law.

House had planned a Shirley Temple contest, with about 30 children entered. When a stage parade of the youngsters was tabooed the children were permitted to stand in the lobby and receive votes. This the society contended was an evasion of the law, and the house took a rap.

Regarded as the start of a new campaign against employing children under 16 for publicity purposes. Considerable of a menace to theatres in the residential district.

Horror Play Plug

With Universal planning more horror stories, there is a suggestion in an old-timer's display of nerve tonics for one of the chillers. In the original idea there was a full window display of nerve tonics of several brands, with the suggestion that a certain picture packed so many thrills that it would be a good idea to brace up before attending the theatre. It put a none too bright picture over to good business, as the picture was not half as exciting as the modern brand.

This would work well in a city if it could be tied to a string of chain stores, but it can also be made a one-window display in a small town.

Another good gag, if it can be worked, is to have a physician to test the hearts of would-be patrons. He sits in the lobby with a stethescope. Even better would be an attractive girl in nursing uniform. One stunt n.s.g. was to offer a drink to those needing it after the show. It took all the profit off.

Another manager put over a thriller with the distribution of small envelopes marked 'For Men Only.' Carried inside a talk about the play and the suggestion that no girl would refuse to hold hands when the horrors began to pile up.

Prize Money

An offer of $500 in cash prizes to the account having the best ad exploitation campaign on 'Young and Beautiful' has been decided by Mascot.

Judges are to be trade paper men, including Epes W. Sargent, A. Mike Vogel, Jay Emanuel, Chick Lewis and Ben Shlyen.

Prizes are split three ways, first $250, second $150 and third $100.

Universal offers $100, split three ways, for the best brief slogan on 'Gift of Gob'. Must stress the size and importance of the cast and convey the impression of bigness. Closes Aug. 20.

Autos for Resorts

Almost any odd perambulator will get attention for a picture, but nothing beats the trick automobile for real effect. And trick autos are not difficult to construct, using the stripped chassis of an old car on which to build a temporary framework.

The locomotive is almost standard stuff and so is the land ship, with the latter craft ranging from a Chinese junk to a submarine. The structure can be compo board, but easier construction may be had with cloth and split bamboo, heavy wire or split saplings. These are bent into the required framework and covered with cloth. Mail order houses frequently offer remnants of sheeting, and dry goods jobbers may have a bolt or two of some brand no longer stocked. Fire sales of fabric damaged by smoke and water are particularly good, since the cloth must be painted over.

A torpedo shape can be built onto a chassis with a space for the seat well, by tying bamboo fore and aft and spreading the middle. Front and back a slanting piece of builders' lath can hold the general shape. The structure is covered with cloth and painted either in oil or water color. In the same way a sub can be built or a dirigible can be made to be raised above the car. For this a center pole is used, on which is set one wooden disc of the largest diameter, for the center, with pairs of disc of lessened diameter tapering to the ends. Slats are nailed lengthwise and then covered.

Particularly useful for parking at summer spots. Try one.

T. I. Inspirations

Baltimore.

Norman Pyle, in town in advance of the world premiere of Metro's 'Treasure Island,' collabed with Herb Morgan, local Loew's pub, and worked up some effective stunts. Arranged the inevitable treasure hunt for kids, through permish and coop of Park Board, in burg's big park, planting 200 prizes that appealed to kids. Had a Long John Silver on hand at appointed time, plus eight thousand kids. Paper played important part in this stunt, plugging it plenty. The p.a.'s also toured a truck dressed as pirate ship through streets, and had a real one on water cruising resorts in daytime, and anchored off Maryland Yacht Club at night; yacht club was host at time to one of East's biggest regattas of year, in honor of Maryland Tercentennial.

They snagged a window in the public library, which was easily procured, as the Stevenson yarn is considered a classic. Had a prominent drugstore show window holding a box of pseudo Spanish doubloons; the person estimating correct number of coins in the 'treasure chest found on Treasure Is.' won a prize. The press preview of the flick was held aboard the Ark, a ship built this year by the state that is a replica of the orig craft in which settlers first touched Maryland shores. Boat was anchored in harbor at time.

Trade Hooks

In one town there is a hook-in stunt that has been running upward of three years now and still going strong. Each week the theatre obtains from the Bureau of Vita' Statistics the names of all babies born the previous week. Each week the name of one child is selected for display on a cradle in a furniture store window with the statement that the parents of the child may obtain a pass to the theatre, good any time within the next three months. Usually a dozen babies, and most of the parents visit the store while they are still cradle-minded.

In another spot every boy baby is given a five dollar deposit in a savings bank, but the money cannot be taken out until he is 21, and not then unless the account has been kept active by the deposit of at least one dollar at three months' intervals. Bank coughs in with the five to get the deposit, but the theatre gets the credit.

A third hook-up is slightly different. All passengers on the interurban cars are given a slip when they pay their fares. It can be exchanged for a soda at a designated store if it is traded for a soda ticket when buying an admission to the show. Theatre and store split the cost; the house paying three cents for each ticket redeemed. It has been helping business for more than six months now. All practically automatic.

Asked the ?

Most managers know that the question mark is one of the best attention getters in the business, but few capitalize their knowledge. The late William Morris was strong for the device and when he was running the vaudeville circuit in opposition to Keith a long time ago he

(Continued on page 27)

BEHIND *the* KEYS

Charlotte, N. C.

Three new theatres are under construction at Rochingham, N. C. Henry G. Wall is remodeling the Richmond. Robert L. Steele is erecting a new house. Joe Caudell is remodeling the old Cameron theatre.

Plans are being completed for the rebuilding of the old Imperial theatre here, burned in December, 1930. It will be operated by North Carolina Theatres, Inc. Theatre will seat 1,200 and will cost $50,000.

The Wayside Woodland theatre, near Charlotte, was opened last week with a dance revue. The stage and dressing rooms have been built so that an adjoining hillside can be used for seats.

Bronx, N. Y.

Loew has disposed of the Freeman theatre to the Leff-Myers Circuit, and taken the Boston Road theatre from Leo Brecher.

Bob Soffer, who has managed a number of houses here, back again in charge of the Burke theatre.

Cocalis-Springer reported interested in the new 1,200-seat picture house under construction at Westchester and Pilgrim avenues, the first theatre construction here in over two years. Theatre, to open in October, will be known as the Pilgrim.

Seattle.

W. W. Cooley transferred from Ballard Roxy to Liberty as manager during absence of Frank Coyle.

Denver.

Benjamin D. Cockrill, at one time manager of the Pennsylvania Warner Bros. theatres, has been made manager of the Denham. Alan Cooper, who has been acting manager since the resignation of Louis Hellborn, will continue in an advisory capacity.

Prices have been boosted at the Denham for their Greater Show Season. Top will be 50 cents, with other prices 25 and 35 cents. This leaves Paramount the only first run below a 50-cent top, their prices being 25 and 40 cents.

Los Angeles.

Pala at Escondido, Cal., sold by E. H. Silcocks to Nagel & Funk.

South Side, subsequent run at San Diego, recently acquired by E. W. Metzger, closed temporarily.

Earl Striebe opened small pic house at Idlewild, resort near Palm Springs, Cal.

Palace, Long Beach, reopened Aug. 2 after dark several months.

Worcester, Mass.

Flesh shows are due here next season with the expected leasing of the Plymouth theatre by Harry Arthur, who, it is understood, will bring Fanchon & Marco presentations back after an absence of more than a year.

Plymouth closes tomorrow (14) with Clarence Robbins, manager since the house opened four years ago, and his entire staff shifting to Regent theatre, where straight double-feature film policy will be continued. Regent will open Wednesday. Date for reopening of Plymouth has not been set.

Canton, O.

Famous Theatres Corporation has launched a theatre acquisition drive in Ohio and is taking over eight theatres.

Midhio Theatres Corporation has

(Continued on page 21)

GAUMONT BRITISH ANNOUNCES ITS AMERICAN DISTRIBUTION POLICY

COINCIDENT with the publication of this announcement, Gaumont British will assume the important position in the American motion picture field to which it is rightfully entitled through the indisputably high quality of the product which it has to offer to the exhibitors and the theatre-going public of this country.

Arrangements are rapidly being consummated for the establishment of an exchange system nation-wide in scope, which will offer the same high quality of service now provided by major American distributors. Without exception these exchanges will be manned by an all-American personnel.

Below on this page we have described briefly some of the productions which we will offer to discriminating exhibitors for presentation to their supporting patrons, and it is worthy of especial mention that every picture which emanates from our studios has been produced with particular consideration of the requirements of American audiences.

Current and future production plans of Gaumont British include the employment of many of the best known American stars and directors. Technically, as well as artistically Gaumont British and Gainsborough pictures are comparable with the finest produced in America.

We earnestly urge all exhibitors to reserve ample open time in which to book our product in its entirety, a group of not less than twenty pictures for the 1934-35 season, all of which can be secured on equitable terms which will insure their presentation at a liberal margin of profit.

JEFFREY BERNERD, *General Manager*
GAUMONT BRITISH PICTURE CORPORATION
1600 Broadway, New York

WITH SUCH FINE PICTURES AS THESE!

Anna May Wong in CHU CHIN CHOW

With George Robey and Fritz Kortner. This splendid, dramatic musical extravaganza, reflecting all the glamor and fascination of the Orient, presents the exotic Anna May Wong at her loveliest. Directed by Walter Forde.

Jessie Matthews in EVERGREEN

With Sonnie Hale and Betty Balfour. The world-famous Cochran stage play by Benn W. Levy brought to the screen with all the drama and charm of the original production. Romance, comedy and drama blended with unforgettable melodies. Directed by Victor Saville.

Matheson Lang in LITTLE FRIEND

Co-starred with Mr. Lang in this gripping drama of marital life is a child star whose poignant, appealing, yet poised performance definitely establishes her as the most important screen discovery of recent years. She will take America by storm. The picture is directed by Berthold Viertel.

● *In addition to "The Iron Duke", George Arliss will make two more pictures for Gaumont British; Jan Kiepura, sensational star of "Be Mine Tonight" will be seen in his second picture, "My Song For You"; and Conrad Veidt will be starred in three, the first to be titled "King of the Damned".*

Conrad Veidt in POWER ("JEW SUSS")

With Benita Hume and Cedric Hardwicke. A compelling screen translation of Lion Feuchtwanger's great novel. A picture inevitably destined to be ranked among the Year's Best Ten. Directed by Lothar Mendes.

George Arliss in THE IRON DUKE

With the completion of "The Iron Duke" George Arliss will have given to the screen the outstanding portrayal of his distinguished career. This dramatic story of the historical "100 days" and Wellington's defeat of Napoleon at Waterloo is directed by Victor Saville.

Evelyn Laye in PRINCESS CHARMING

With Yvonne Arnaud and George Grossmith. Never has the bewitching charm and vivacious loveliness of Evelyn Laye been seen to greater advantage than in this lilting tale of a serio-comic revolution in the mythical Kingdom of Ruritania. Directed by Maurice Elvey.

● *We shall release not less than twenty box-office productions during the coming season, and exhibitors have our assurance that every one will possess outstanding entertainment values and, furthermore, will be* **absolutely clean in both theme and dialogue.**

GAUMONT BRITISH ASKS YOU TO SEE THESE PICTURES BEFORE YOU BOOK THEM

Gaumont British Picture Corporation

CALENDAR OF CURRENT RELEASES

Harold Auten

Office: 1540 B'way, N. Y. C.

End of the World ('Fin du Monde' (Fr). Scientific dream based on Flammarion novel. Dir. Abel Gance. 65 mins. Rel. April 15.

Melo (German). Sensitive study of psychological difficulties. Elisabeth Bergner. Dir. Paul Czinner. 93 mins. Rel. Feb. 1. Rev. Feb. 6.

Poil de Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1 Rev. Dec. 20.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

City Park—3 Men and a Girl. Sally Blane, Henry B. Walthall. Dir. Richard Thorpe. 75 mins. Rel. May 1. Rev. Aug. 7.

In Love with Life. Lila Lee, Onslow Stevens, Dickie Moore. Dir. Frank Strayer. 68 mins. Rel. April 18. Rev. May 29.

Green Eyes. Mystery. Charles Starrett, Shirley Grey, Wm. Bakewell. 72 mins. June 15.

Fifteen Wives. Conway Tearle, Noel Francis, Natalie Moorhead, Raymond Hatton. Dir. Frank Strayer. 70 mins. Rel. May 15.

Fugitive Road. An Austrian-Italian border story. Eric von Stroheim, Wera Engels, Leslie Fenton. Dir. Frank Strayer. Rel. July 1.

Twin Husbands. 'Cheating Cheaters' type of story. John Miljan, Shirley Grey. Dir. Frank Strayer. 63 mins. Rel. July. Rev. July 17.

Columbia

Studio: Gower at Sunset, Hollywood, Cal. Offices, 729 Seventh Ave., New York, N. Y.

Black Moon. Thrill story of a white woman under the Voodoo spell. Jack Holt, Fay Wray. Dir. Roy W. Neill. Rel. June 25. Rev. July 2.

Crime of Helen Santley, The. Murder mystery in a picture studio. Ralph Bellamy, Shirley Gray, Gail Patrick. Dir. D. Ross Lederman. 58 mins. Rel. April 20.

Fighting Ranger, The. Round-up of killers by a temporary furloughed ranger out for vengeance for killing his brother. Buck Jones, Dorothy Revier. Dir. George B. Seitz. 60 mins. Rel. March 17. Rev. April 17.

Hell Bent for Love. Young state policeman defeats his gang rival. Tim McCoy. Dir. D. Ross Lederman. 65 mins. Rel. May 19. Rev. July 31.

Hell Cat, The. Newspaper man tames a socialite, with an underworld angle. Robert Armstrong, Ann Sothern. Dir. Al Rogell. Rel. June 16. Rev. July 10.

Line Up, The. Police story. Marion Nixon, Wm. Gargan. Dir. Howard Higgins. 64 mins. Rel. March 31. Rev. May 29.

Man's Game, A. Tim McCoy as a fireman. Dir. D. Ross Lederman. Rel. June 16.

Man Trailer. Western story. Buck Jones. Dir. Lambert Hillyer. 58 mins. Rel. May 24. Rev. May 29.

Most Precious Thing in Life. Abandoned mother relives her own romance through her son. Jean Arthur, Donald Cook, Richard Cromwell. Dir. Lambert Hilyer. Rel. May 19.

No Greater Glory. Ferenc Molnar's 'Paul Street Boys' with a mostly juvenile cast. Geo. Breakston, Jimmy Butler, Ralph Morgan, Lois Wilson. Dir. Frank Borzage. 78 mins. Rel. April 20. Rev. May 8.

Party's Over, The. Bruce Blakely ends the party when he realizes his efforts to support his parents and brothers and sisters is robbing him of his own happiness. Stuart Erwin, Ann Sothern, Arline Dodge. Dir. Walter Lang. Rel. May 15.

Sisters Under the Skin. Tired business man takes a matrimonial vacation and gets it out of his system. Elissa Landi, Frank Morgan, Jos. Schildkraut. Dir. David Burton. 70 mins. Rel. April 15. Rev. June 12.

Twentieth Century. From the stage hit. Temperamental theatrical manager and temperamental star on same train. John Barrymore, Carole Lombard. Dir. Howard Hawks. 91 mins. Rel. May 11. Rev. May 8.

Voice in the Night. Complications in the telephone business. Tim McCoy. Dir. Chas. C. Coleman. 59 mins. Rel. April 6.

Whirlpool. A self-sacrificing husband meets death to shield his wife. Jack Holt, Jean Arthur. Dir. R. W. Neill. 74 mins. Rel. April 10. Rev. May 8.

Whom the Gods Destroy. A man's cowardice exiles him from society. Walter Connolly, Robert Young, Doris Kenyon. Dir. Walter Lang. 70 mins. Rel. June 28. Rev. July 17.

DuWorld

Office: 729 Seventh Ave., New York, N. Y.

Beast of Borneo. Melodrama and animals. John Preston, Mary Stuart. 70 mins. Rel. July 15.

Blue Light. (Austrian and Italian.) Mountain romance among Italian Dolomites. Directed and starring Leni Riefenstahl. Rel. not set.

Bride of Samoa. South Sea featurette. Dir. Phil Brown. 30 mins. Rel. March 1.

Dawn to Dawn. Artistic rural story. Julie Hayden. Dir. Cameron McPherson. 35 mins. Rel. Jan. 1. Rev. Jan. 9.

Girl in the Case. Comedy in the Continental manner. Jimmy Savo, Eddie Lambert, Dorothy Darling. Dir. Eugene Frenke. 60 mins. Rel. Aug. 1.

Hollywood, City of Dreams (Sp). Jose Bohr. Spaniard's impression of cinematown. 68 mins. Rel. March 30.

Romance in Budapest (Hung). Franciska Gaal. Musical. 70 mins. Rel. April 15. Rev. May 15.

Sword of the Arab. Adventures of American cowboys in Arabia. George Durrell, Duncan Renaldo, Paul Panzer and Lucille Kaye. Dir. Alfred Smalley. 30 mins. Rel. Sept. 1.

Tell Tale Heart. Edgar Allan Poe thriller. Dir. Desmond Hurst. 50 mins. Rel. June 15. Rev. June 19.

First Division

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Beggars in Ermine. Lionel Atwill, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. May 1.

City Limits. A millionaire, ailing and tiring of wealth, falls in with two hoboes and enjoys life for a time. Frank Craven, Sally Blane, Ray Walker. Dir. Wm. Nigh. 70 mins. Rel. May 1. Rev. July 10.

City Park. Three men voluntarily become the guardians of a destitute young girl. Sally Blane, Henry B. Walthall, Matty Kemp, Johnny Herron. Dir. Richard Thorpe. 75 mins. Rel. May 15. Rev. Aug. 7.

Fifteen Wives. Three, of a man's fifteen wives, are suspected of his murder. Conway Tearle, Raymond Hatton, Natalie Moorhead, Noel Francis. Dir. Frank Strayer. 67 mins. Real. July 1.

Forgotten Men. Collection of uncensored war film, taken from government archives of 14 warring nations. Rel. April 1.

Fugitive Road. Eric von Stroheim, Wera Engels, Leslie Fenton. Coming. Rel. Aug. 30.

Green Eyes. Murder at a masquerade party. Wm. Bakewell, Shirley Grey, Charles Starrett, Claude Gillingwater. Dir. Richard Thorpe. Rel. July 30.

House of Mystery. An archeologist returns to America from the Far East, with a curse on his head for his stolen wealth. Verna Hille, Ed Lowry. Dir. Wm. Nigh. 61 mins. Rel. May 30.

In Love with Life. A hard-hearted millionaire, refusing aid to his starving daughter, takes her young son from her. Lila Lee, Claude Gillingwater, Dickie Moore. Dir. Frank Strayer. 68 mins. Rel. May 1.

Jane Eyre. Screen adaptation of the Charlotte Bronte classic. Colin Clive, Virginia Bruce, Aileen Pringle. Dir. Christy Cabanne. Rel. Oct. 1.

Lawless Valley. Western horse opera. Lane Chandler. Rel. May 1.

Loud Speaker. Comedy-drama of a radio star. Ray Walker, Jacqueline Wells. Dir. Joseph Santley. Rel. May 21.

Man from Utah. John Wayne western. 52 mins. Rel. July 1.

Manhattan Love Song. Two orphaned Park Avenue society deb sisters, forced to go to work, change places with their servants who go 'society.' Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30.

Money Means Nothing. Efforts of a poor clerk to make a go of marriage with an heiress wife. Wallace Ford, Gloria Shea. Dir. Christy Cabanne. Rel. May 31.

Stolen Sweets. High pressure insurance salesman falls for heiress and wins her via determined, rapid line of chatter route. Charles Starrett, Sally Blane, Johnny Harron, Jameson Thomas. Dir. Richard Thorpe. 73 mins. Rel. May 1.

Twin Husbands. Crook comedy drama. John Miljan, Shirley Grey, Monroe Owsley. Dir. Frank Strayer. 69 mins. Rel. May 15. Rev. May 29.

Woman's Man. Hollywood inside story. John Halliday, Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins.

Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Hoyt. Rel. July 1.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Circus Clown, The. Roaring comedy under the big tent with a winsome romance wound into hilarious situations. Joe E. Brown, Patricia Ellis, Gordon Westcott, Tom Dugan. Dir. Ray Enright. Rel. June 30. Rev. July 2.

Fashions of 1934. Story of a style stealer set against a lavish background. Wm. Powell, Bette Davis, Verree Teasdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.

Fog Over Frisco. Mystery melodrama set in San Francisco. Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay. Dir. William Dieterle. Rel. June 2. Rev. June 12.

Journal of a Crime. Drama by the French playwright Jacques Deval, and depicts the effect of a murder on a woman of fine instincts and delicate sensibilities who kills an unscrupulous rival. Ruth Chatterton, Adolphe Menjou, Claire Dodd. Dir. William Keighley. 65 mins. Rel. March 10. Rev. May 1.

Man with Two Faces, The. From the stage play, 'Dark Tower.' Edw. G. Robinson, Mary Astor. Dir. Archie Mayo. 73 mins. Rel. Aug. 8. Rev. July 17.

Merry Frinks, The. Comedy-drama of the typical family stepping all over Ma until she turns and leaves them on their own. Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert. Dir. Al Green. Rel. May 26. Rev. June 19.

Midnight Alibi. Heart interest melodrama from Damon Runyon's 'Old Doll's House.' Richard Barthelmess, Ann Dvorak, Helen Lowell, Helen Chandler. Dir. Alan Crosland. 59 mins. Rel. July 21. Rev. July 10.

Registered Nurse. Drama of the romantic side of a nurse's life in a metropolitan hospital. Bebe Daniels, Lyle Talbot, John Halliday. Dir. Robert Florey. 73 mins. Rel. April 7.

Return of the Terror, The. Mystery drama with plenty of heart interest. Mary Astor, Lyle Talbot, John Halliday, Frank McHugh. Dir. Howard Bretherton. 65 mins. Rel. July 7. Rev. July 17.

Side Streets. Love drama based on an original story by Ann Garrick and Ethel Hill. Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis. Dir. Alfred E. Green. Rel. June 30.

Twenty Million Sweethearts. Musical romance taking place behind scenes of a broadcasting studio. Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Four Mills Brothers, Ted Fiorito and Band. Dir. Ray Enright. 90 mins. Rel. May 26. Rev. May 1.

Very Honorable Guy, A. Comedy from the story by Damon Runyon about a guy who always kept his promises. Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart, Irene Franklin. Dir. Lloyd Bacon. 62 mins. Rel. May 26. Rev. May 22.

Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 444 West 56th St. New York, N. Y.

All Men Are Enemies. Hugh Williams, Helen Twelvetrees. Dir. Geo. Fitzmaurice. 79 mins. Rel. April 20. Rev. May 29.

Baby Take a Bow. The Fox child star comes through again. Shirley Temple, Claire Trevor, James Dunn. Dir. Harry Lachman. Rel. June 22. Rev. July 2.

Call It Luck. Daughter of a London cabby wins the Sweepstakes. Pat Paterson, Herbert Mundin. Dir. Jas. Tinlin. 65 mins. Rel. June 1. Rev. July 17.

Change of Heart. From the story, Manhattan Love Song. Janet Gaynor, Chas. Farrell, James Dunn, Ginger Rogers. Dir. John G. Blystone. 76 mins. Rel. May 18.

Charlie Chan's Courage. Another episode in the life of the Chinese sleuth. Warner Oland, Drue Leyton. Dir. Geo. Hadden. Rel. June 29.

Constant Nymph (British Gaumont. British-made version of a frustrated love. British cast. 84 mins. Rel. March 23. Rev. April 10.

Grand Canary. Warner Baxter, Madge Evans. Dir. Irving Cummings. 73 mins. Rel. July 13. Rev. July 24.

Handy Andy. Will Rogers, Peggy Wood. Dir. David Butler. 81 mins. Rel. July 27. Rev. Aug. 7.

Heart Song. British made with Lillian Harvey and Mady Christians in the cast. Erich Pommer production. Dir. Frederich Hollaender. 81 mins. Rel. April 27.

I Believed in You. Original story. Rosemary Ames, Victor Jory, John Boles. Dir. Irving Cummings. 68 mins. Rel. Feb. 23. Rev. April 11.

Murder in Trinidad. Mystery story from Vandercook's novel. Niegel Bruce, Heather Angel. Dir. Louis King. 74 mins. Rel. April 6. Rev. May 29.

Now I'll Tell. Mrs. Arnold Rothstein's story based on her husband's life. Spencer Tracy, Helen Twlevetrees. Dir. Edwin Burke. 87 mins. Rel. May 11. Rev. May 29.

Orient Express. Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. 72 mins. Rel. Jan. 12. Rev. March 6.

She Learned About Sailors. Navy romance in Shanghai and Los Angeles. Alice Faye, Lew Ayres, Mitchell and Durant. Dir. Geo. Marshall. 82 mins. Rel. July 6. Rev. July 31.

She Was a Lady. Helen Twelvetrees, Robert Young. Dir. John Blystone. Rel. July 20. Rev. July 31.

Springtime for Henry. From Benn Levy's stage play. Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel. Dir. Frank Tuttle. (Lasky produced). Rel. May 25.

Stand Up and Cheer. Musical. Warner Baxter, Madge Evans, Sylvia Froos. Dir. Hamilton MacFadden. 80 mins. Rel. May 4. Rev. April 24.

Such Women Are Dangerous. From the story, 'Odd Thursday.' Warner Baxter, Rosemary Ames, Rochelle Hudson. Dir. Jas. Flood. 81 mins. Rel. May 4. Rev. June 12.

Wild Gold. John Boles, Claire Trevor. Harry Green. Dir. Geo. Marshall. 77 mins. Rel. June 8. Rev. July 31.

World Moves On, The. A love story which covers a century. Madeleine Carroll, Franchot Tone. Dir. John Ford. 104 mins. Special. Rev. July 2.

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Kiss of Araby. Original. Saraha story of British army and Riff, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.

Gaumont-British

Office: 226 West 42nd St., New York.

Along Came Sally. Comedy musical. Cicely Courtneidge. Dir. Tim Whelan. 70 mins. Rel. June 15. Rev. June 19.

Channel Crossing. Drama. Matheson Lang. Constance Cummings. Dir. Milton Rossmer. 68 mins. Rel. May 15. Rev. June 5.

Friday the 13th. Bus crash and what led up to it. Jessie Matthews, Frank Lawton, Sonnie Hale. Dir. Victor Saville. 70 mins. Rel. May 15. Rev. May 22

Ghoul, The. Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel. Jan. 1. Rev. Jan. 30.

It's a Boy. Comedy. E. E. Horton, Leslie Henson. Dir. Tim Whelan. 75 mins. Rel. June 1. Rev. June 12.

Just Smith. Mystery comedy by Lonsdale. Tom Walls, star and director. 70 mins. Rel. April 13. Rev. April 24.

Orders Is Orders. American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rel. May 1. Rev. May 8.

Prince of Wales. Newsreel compilation of British heir's life. 60 mins. Rel. April 15. Rev. April 24.

Woman in Command. Backstage story with music. E. E. Horton, Cicely Courtneidge. 70 mins. Rel. May 15. Rev. June 5.

Majestic

Offices: RKO Bldg., Radio City, New York City

Scarlet Letter, The. Hawthorne's dramatic classic. First sound filming. Colleen Moore and Hardie Albright. Dir. Robert Vignola.

Metro

Studios: Culver City, Calif. Offices: 1540 Broadway, New York N. Y.

Girl from Missouri. The small town girl lands her millionaire. Jean Harlow, Franchot Tone, Lionel Barrymore. Dir. Jack Conway. 69 mins. Rel. Aug. 3. Rev. Aug. 7.

Hollywood Party. All star musical film. 68 mins. Rel. June 11. Rev. May 29.

Laughing Boy. Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. 75 mins. Rel. May 20. Rev. May 15.

Manhattan Melodrama. Story of old and new New York. Clark Gable, Wm. Powell, Myrna Loy. Dir. W. S. Van Dyke. 93 mins. Rel. May 4. Rev. May 8

Men in White. Picturization of the successful Broadway stage play of hospital life. Clark Gable, Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. 72 mins. Rel. April 6. Rev. May 1 and June 12.

Murder in the Private Car. Mystery thriller with most of the action on a train. Chas. Ruggles, Una Merkel. Dir. Harry Beaumont. 60 mins. Rel. June 29. Rev. July 10.

Operator 13. Based on the last novel of the late Robert W. Chambers. Marion Davies, Gary Cooper. Dir. Richard Boleslavsky. 85 mins. Rel. June 8. Rev. June 26.

Paris Interlude. Based on the play, 'All Good Americans.' Madge Evans, Una

(Continued on page 23)

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Behind the Keys

(Continued from page 19)

been formed to run Young's Palace and the Marion in Marion, acquired from independent operators. Under new deals nearing consumption, Famous gets the Liberty, Quimby, Imperial and Grand, in Zanesville; Paramount, at Hamilton, and Paramount, in Middletown. Tracy Barham, former Albany district booker for Warner Bros., has taken charge of the Marion houses.

Casey McDougall, who for several years has operated a traveling pic show through Ohio, plans to take it to Florida this winter and play the smaller towns in that territory.

Akron, O.

Jack Flex has replaced Ernie Austgen as manager of Loew's here, assuming charge of the house this week. Austgen has gone to New York, where he will likely be assigned another house in the circuit.

San Diego.

Carteri, 450-seater here, has been bought by Kaplan and Klein from R. P. Jamieson.

Tacoma.

Beverly, new house, being built on the main drag by Mike Barovic, cost estimated at $12,500. Former site of old Colonial, one-time Fox-West Coast house, seating capacity 480. Barovic also contemplates building a house in Puyallup, nearby valley town.

Los Angeles.

Troy Orr is out as publicity-advertising man at Loew's State, replaced by Thornton Sargent, formerly of Fox studio publicity staff, and previously on the Skouras Bros. staff at St. Louis.

Davenport, Ia.

Control of Orpheum theatre and Hotel Mississippi properties here, Third and Brady Street Corp., passed into the hands of first mortgage bondholders for $3,000 when they purchased junior securities formerly held by the George M. Betchel & Co.

Cass & McNally leased the Taylor theatre here and after remodeling will reopen Sept. 1.

Pittsburgh.

Bill Zeilor, former assistant manager of Stanley and manager of Enright, back to become house manager of Alvin, which opens Aug. 31 under banner of Harris Amuse. Co. Zeilor brought here from St. Louis by George Tyson, new managing director of Alvin. In addition to taking active charge of the Alvin, Tyson, once exploitation director for Warners here, will look after house's publicity as well as that of other city theatres controlled by Harris interests.

Hartford.

Earl Bronson, manager of the Colonial theatre, pinch hitting at the Colonial and Central while Barney Grogan is on vacation.

Rumored that Parson's theatre, formerly a legit house, will reopen with road shows latter part of September.

Baltimore.

Howard Burman now doing p. a. for Izzy Rappaport's vaudfilm Hipp.

Annual two-day pow-wow of Warner theatres' managers and execs from this division, Maryland Virginia and District of Columbia, convenes Aug. 14-15 at the Anchorage, seaside resort.

AGAIN—WARNER BROS. *Cover* THE COUNTRY!

Front covers of all leading fan magazines for September monopolized by Warner Bros. stars! . . . Five million of these full-color star portraits on nation-wide display now! . . . Making every newsstand in the country a 24-sheet for

WARNER BROS. PICTURES . . THE HITS OF THE HOUR

DAMES—Year's record shattered in first week-end at Atlantic City world premiere!*

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"A riot—a howl—rich fun."—N. Y. Critics*

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DRAGON MURDER CASE
"A cinch to satisfy."—Variety Daily°

*A Warner Bros. Picture °A First National Picture Vitagraph, Inc., Distributors

CALENDAR OF CURRENT RELEASES

(Continued from page 21)

Merkel, Otto Kruger, Robt. Young. Dir. Edw. L. Marin. 72 mins. Rel. July 7. Rev. July 31.

Rip Tide (Opposing Forces Within Woman). An American girl marries into English nobility and suffers disappointment and disillusionment. Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Pat Campbell. Dir. Edmund Goulding. Rel. March 23. Rev. April 3.

Sadie McKee. Based on the novel by Vina Delmar. Joan Crawford, Franchot Tone. Dir. Clarence Brown. Rel. May 11. Rev. May 22.

Showoff, The. Old stage play of a conceited man who makes good. Spencer Tracy, Madge Evans. Dir. Chas. Riesner. 78 mins. Rel. March 9. Rev. March 20.

Stamboul Quest. Spy story. Myrna Loy, Geo. Brent. Dir. Sam Wood. 85 mins. Rel. July 13. Rev. July 17.

Tarzan and His Mate. Further adventures of the characters created by Edgar Rice Burroughs. Johnnie Weissmuller, Maureen O'Sullivan, Neil Hamilton. Dir. Cedric Gibbons. Rel. March 30. Rev. April 24.

Thin Man, The. Murder mystery from Dashiell Hammett's novel. Wm. Powell, Myrna Loy, Maureen O'Sullivan. Dir. W. S. Van Dyke. 80 mins. Rel. May 25. Rev. July 2.

Viva Villa. Wallace Beery portrays the famous Mexican character, Pancho Villa. Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. 112 mins. Rel. April 7. Rev. April 17.

Studio: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** **Office: R. K. O. Building, Rockefeller Center, N.Y.C.**

Beggars in Ermine. Bankrupt steel man organizes a mendicants trust. Lionel Atwell, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. Feb. 22. Rev. May 1.

Blue Steel. John Wayne, Eleanor Hunt. Dir. R. N. Bradbury. A Lone Star Western. 54 mins. Rel. May 10.

City Limits. Ray Walker, Sally Blane, Frank Craven. Story of breezy newspaper reporter who gets his story—and the girl. 70 mins. Rel. May 1. Rev. July 10.

Girl of the Limberlost, A. Gene Stratton-Porter story. Marian Marsh, Ralph Morgan, Louise Dresser. Dir. Christy Cabanne.

Happy Landing. Ray Walker, Jacqueline Wells. 63 mins. Rel. Sept. 1.

Healer, The. From novel by Robert Herrick. Dir. Reginald Barker.

House of Mystery, The. Verna Hillie, Ed Lowry. Dir. William Nigh. 62 mins. Rel. April 30.

Jane Eyre. Charlotte Bronte's classic. Colin Clive, Virginia Bruce. Dir. Christy. 65 mins. Rel. Aug. 15.

Loudspeaker, The. Ray Walker, Jacqueline Wells. 67 mins. Rel. June 1.

Man from Utah, The. (Lone Star.) Utah cowboy exposes rodeo racket and wins the sheriff's daughter. John Wayne, Polly Ann Young. Dir. R. N. Bradbury. 55 mins. Rel. May 15.

Moonstone, The. Wilkie Collins story of disappearance of famous gem. David Manners, Phyllis Barry. Dir. Reginald Barker. Rel. Aug. 20.

Monte Carlo. Mary Brian, John Darrow. 62 mins. Rel. May 20.

Money Means Nothing. Wallace Ford, Gloria Shea. 70 mins. Rel. June 15. Rev. July 24.

Randy Rides Alone. (Lone Star.) John Wayne, Albert Vaughn. Dir. R. N. Bradbury. 54 mins. Rel. June 15.

Shock. Ralph Forbes, Gwellian Gill, Munroe Owsley. Shell-shock victim returns from World War, falls in love with the wife he had married just before going to front, and hates his unknown rival till his identity is re-established. Dir. Roy Pomeroy. 66 mins. Rel. Aug. 1.

Star Packer, The. (Lone Star.) John Wayne, Verna Hillie. Dir. R. N. Bradbury. 54 mins. Rel. July 30.

West of the Divide. Lone Star western. John Wayne, Virginia Brown Faire Dir. R. N. Bradbury. 52 mins. Rev. May 15.

Woman's Man. Hollywood inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

Studios: 5851 Maratnon St., Hollywood, Calif **Paramount** **Offices: 1501 Broadway, New York, N. Y**

Come On Marines. Marine corps rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. March 23. Rev. March 27.

Death Takes a Holiday. Death takes a holiday to learn of life. From the stage play. Fredric March, Evalyn Venable. Dir. Mitchell Leisen. 79 mins. Rel. March 30. Rev. Feb. 27.

Double Door. Thriller story of a dominant old maid. Mary Morris, Evalyn Venable, Kent Taylor. Dir. Chas. Vidor. 75 mins. Rel. May 4. Rev. May 8.

Elmer and Elsie. Truck driver and the president of a piano concern both proclaim the man is the head of his business and his home. Their wives prove the reverse to be the case. George Bancroft, Frances Fuller, Roscoe Karns, Nella Walker. Dir. Gilbert Pratt. 70 mins. Rel. July 27. Rev Aug. 7.

Great Flirtation, The. Stage story by Gregory Ratoff in which an egotistical matinee hero sacrifices his career to promote that of his wife. Elissa Landi, Adolphe Menjou. Dir. Ralph Murphy. 71 mins. Rel. June 15. Rev. June 26.

Here Comes the Groom. Escaping burglar is forced to impersonate the groom of a deserted bride. Jack Haley, Patricia Ellis. Dir. Raoul Pagol. Rel. June 15. Rev. June 19.

His Double Life. (Dowling.) Light comedy. Lillian Gish, Roland Young Dir Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

I Married an Actress. Matinee idol loses out to his wife, an actress, who takes his glory. Adolphe Menjou, Elissa Landi. Dir. Ralph Murray. Rel. June 22.

It Ain't No Sin. Mae West as a burlesque queen. Roger Pryor, John Mack Brown. Dir. Leo McCarey. Rel. June 29.

Kiss and Make Up. Beauty doctor marries his model. Cary Grant, Genevieve Tobin, Helen Mack and the Wampas Baby Stars. Dir. Harlan Thompson, Joan Nogulesco. Rel. July 13. Rev. July 2.

Ladies Should Listen. Parisian telephone girl helps a South American millionaire. Cary Grant, Frances Drake, Ed. Everett Horton. Dir. Frank Tuttle. 61 mins. Rel. Aug. 3. Rev. July 31.

Little Miss Marker. Damon Runyon story of a child who was pledged with a bookmaker. Adolphe Menjou, Dorothy Dell, Chas. Bickford, Shirley Temple. Dir. Alex. Hall. 110 mins. Rel. June 1. Rev. May 22.

Many Happy Returns. Burns and Allen at their dizziest. With Guy Lombardo, Joan Marsh. Dir. Norman McLeod. 66 mins. Rel. June 8. Rev. June 12.

Melody in Spring. Radio singer at home and abroad. Lanny Ross. Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20. Rev. April 3.

Murder at the Vanities. From the Earl Carroll stage production. Murder backstage. Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle Dir Mitchell Loisen. 96 mins. Rel. May 11. Rev. May 22.

Notorious Sophie Lang. Story of international jewel thieves. Gertrude Michael, Paul Cavanaugh. Dir. Ralph Murphy. 60 mins. Rel. July 20. Rev. July 24.

Old Fashioned Way, The. W. C. Fields, Joe Morrison, in a road show in the '90s. Baby LeRoy, Judith Allen. Dir. Wm. Beaudine. 69 mins. Rel. July 6. Rev. July 17.

Private Scandal. Suicide which is decided to be a murder because none of the witnesses dares his own exposure to scandal. Zasu Pitts, Phillips Holms, Ned Sparks, Mary Brian. Dir. Ralph Murphy. 64 mins. Rel. May 11. Rev. June 19.

She Made Her Bed. Show lot story about a brutal animal trainer. Rich. Arlen, Sally Eilers, Robt. Armstrong. Dir. Ralph Murphy. Rel. March 9. Rev. May 1.

Shoot the Works. A denatured 'The Great Magoo.' Jack Oakie, Ben Bernie, Dorothy Dell. Dir. Wesley Ruggles. Rel. June 29. Rev. July 10.

Thirty Days a Princess. Obscure actress pl[illegible] at being a princess. Sylvia Sidney, Cary Grant. Dir. Marion Gorin. [illegible] mins. Rel. May 18. Rev. May 15.

Trumpet Blows, The. George Raft becomes an amateur bull fighter. Geo. Raft, Adolphe Menjou, Frances Drake. Dir. Stephen Roberts. 68 mins Rel. April 13. Rev. April 17.

We're Not Dressing. Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard, Burns and Allen, Ethel Merman, Leon Errol. Dir. Norman Taurog. 80 mins. Rel. April 27. Rev. May 1.

Witching Hour, The. Augustus Thomas play of a murder innocently caused by hypnotism. Sir Guy Standing, John Halliday, Judith Allen. Dir. Henry Hathaway. 65 mins. Rel. April 27. Rev. May 1.

Wharf Angel. Romance in San Francisco of 1907. Victor McLaglen, Dorothy Dell. Dir. W. C. Menzies. 65 mins. Rel. March 16. Rev. April 24.

You Belong to Me. State story with Helen Mack, Lee Tracy. Dir. A. L. Worker. Rel. July 27.

You're Telling Me. Fields as a small town garage man. W. C. Fields, Loan Marsh, Buster Crabbe, Adrienne Ames. Dir. Erle Kenton. 66 mins Rel. April 6. Rev. April 10.

Principal **Office: 1270 Sixth Ave., New York, N. Y**

Fighting to Live. Captain, the dog, and Lady, his mate, in a story based on a true incident in their lives. Mary Shilling and Gaylord Pendleton. 50 mins. Rel. May.

Little Damozel, The. Anna Neagle and James Rennie. The story of a 'night club queen' in a ritzy London 'hot spot.' 58 mins. Rel. June.

Studios: Hollywood, Calif. **R.K.O. Radio** **Office: R.K.O. Bldg., Radio City, N.Y.C.**

Afterwards (tentative title). A comedy drama with a supernatural twist and murder mystery. Zasu Pitts, Slim Summerville, Bruce Cabot, Ralph Morgan. Dir. James Cruze. Rel. Aug. 17.

Alien Corn. Talented young musician realizes after a series of disappointing love affairs that love and a career won't mix and chooses career. Ann Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 25.

Bachelor Ball. The story of a matrimonial agency run by a timid young man and the gangsters who try to make it into a racket. Stuart Erwin, Pert Kelton, Skeets Gallagher, Rochelle Husdon. Dir. George Stevens. Rel. July 20.

Cockeyed Cavaliers. A costume story with Bert Wheeler and Robert Woolsey, Thelma Todd, Dorothy Lee, Noah Beery. Dir. Mark Sandrich. 72 mins. Rel. June 29. Rev. July 31.

Crime Doctor. A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther, Judith Wood. Dir. John Robertson. Rel. April 27. Rev. May 15.

Down to Their Last Yacht. Impoverished millionaires take a party of paying guests for a cruise. Sidney Fox, Mary Boland, Sidney Blackmer, Polly Moran, Ned Sparks. Dir. Paul Sloane. Rel. Aug. 3.

Finishing School. A young boarding school girl becomes involved with a young doctor. Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke. Dir. Wahda Tuchock and George Nicholls, Jr. 70 mins. Rel. May 4. Rev. May 1.

Hat, Coat and Glove. A murder story of a husband who has to defend his wife's lover against an indictment of murder. Ricardo Cortez, John Beal, Barbara Robbins. Dir. Worthington Miner. 64 mins. Rel. Aug. 24. Rev. July 31.

His Greatest Gamble. A father, in prison for murder, escapes in order to save his daughter from her domineering mother. Richard Dix, Dorothy Wilson. Dir. John Robertson. 70 mins. Rel. Aug. 10. Rev. July 24.

Let's Try Again. After ten years of married life, a couple decide to try new partners, only to discover that the habit of being together is too strong. Clive Brook, Diana Wynyard, Irene Hervey, Helen Vinson. Dir. Worthington Miner. 67 mins. Rel. July 6. Rev. June 26.

Life of Vergie Winters, The. A woman's devotion for a man which causes her to live in the back street of his life so that he may become a great statesman. Ann Harding, John Boles. Dir. Alfred Santell. 83 mins. Rel. June 22. Rev. June 19.

Murder on the Blackboard. A school teacher helps unravel a murder which takes place in a classroom. Edna May Oliver, James Gleason. Dir. George Archainbaud. 72 mins. Rel. June 15. Rev. June 26.

Of Human Bondage. A poignant story of a man who faces life as a partial cripple. Leslie Howard, Bette Davis, Reginald Denny, Reginald Sheffield, Alan Hale. Dir. John Cromwell. 83 mins. Rel. July 27. Rev. July 2.

Sing and Like It. Gangster backs a Broadway show and makes sure of good reviews by furnishing special 'escorts' for each reviewer. Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Dir. William Seiter. 69 mins. Rel. April 20. Rev. April 17

Stingaree. Notorious Australian bandit of the "Robin Hood" type with a flair for the esthetic things of life. Irene Dunne, Richard Dix, Conway Tearle, Mary Boland. Dir. William Wellman. 76 mins. Rel. May 25. Rev. May 22.

Strictly Dynamite. A poet becomes a gag writer for a famous radio comic. Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 11. Rev. July 10.

Success at Any Price. Ruthless business man finds love at last. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin. Dir. J. Walter Ruben. Rel. March 16. Rev. May 8.

Success Story. The ruthless rise to power and wealth of a boy of the New York telement district. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin, Frank Morgan. Dir. J. Walter Ruben. Rel. March 16.

This Man Is Mine. To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson. Dir. John Cromwell. 75 mins. Rel. April 13. Rev. April 17.

We're Rich Again. How a woman gets her man by helping her family out of financial difficulties. Edna May Oliver, Billie Burke, Marian Nixon. Dir. William A. Seiter. Rel. July 13.

Where Sinners Meet. An eloping couple have a break-down in their car and spend the night in an unusual hotel where the host, a philosopher, shows them the error of their way. Clive Brook, Diana Wynyard, Reginald Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. 68 mins. Rel. May 18. Rev. May 29.

Wild Cargo. Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck. Dir. Armand Denis. Rel. April 6.

United Artists **Offices: 729 Seventh Ave., New York, N. Y.**

Affairs of Cellini, The. The love life of Benvenuto Cellini. Fredric March, Constance Bennett, Frank Morgan, Fay Wray. Dir. Gregory La Cava. Rel. Aug. 24.

Born to Be Bad. Story of a woman apparently destined by circumstances to be always wicked in spite of herself. Loretta Young, Cary Grant, Paul Harvey. Dir. Lowell Sherman. Rel. May 18.

Bulldog Drummond Strikes Back. Further adventures in crime solution. Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel. Dir. Roy Del Ruth. July 20.

Count of Monte Cristo, The. The famous Dumas' classic about the man who found a fabulous fortune and used it to revenge a great wrong. Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer. Dir. Rowland V. Lee. Rel. Sept. 7.

House of Rothschild, The (20th Cent.). Strong drama of the great financial house. George Arliss, Boris Karloff, Loretta Young. Dir. Alfred Werker. 94 mins. Rel. April 6. Rev. March 20.

Last Gentleman, The. Shrewd and elderly millionaire cleverly foils the plans of his son to chisel his money away. George Arliss, Edna May Oliver, Janet Beecher and Ralph Morgan. Dir. Sidney Lanfield. Rel. Oct. 5.

Looking for Trouble. Thrills in the lives of telephone linesmen, with a couple of love stories on the side. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge. Dir. Wm. Wellman. 77 mins. Rel. March 9. Rev. April 17.

Our Daily Bread. Disinherited folks from all walks of life begin all over on an abandoned farm. Karen Morley, Tom Keene, and Barbara Pepper. Produced and directed by King Vidor. Rel. Sept. 28.

Private Life of Don Juan. Don Juan discovers that, deprived of his name and reputation, he's no greater lover than the next fellow. Douglas Fairbanks, Merle Oberon, Benita Hume. Dir. Alex Korda. Oct. 19.

Sorrell and Son. An epic of the love between father and son. H. B. Warner, Peter Penrose, Hugh Williams, Winifred Shotter. Dir. Jack Raymond. Rel. April 20.

We Live Again. A vivid new version of Tolstoy's immortal "Resurrection." Anna Sten, Frederic March, Jane Baxter, C. Aubrey Smith. Dir. Rouben Mamoulian. Rel. Sept. 21.

Studio: Universal City, Calif. **Universal** **Offices: 30 Rockefeller Center, New York, N. Y.**

Affairs of a Gentleman. Drama. Paul Lukas, Leila Hyams, Patricia Ellis, Onslow Stevens, Lilian Bond. Dir. Edwin L. Marion. 70 mins. Rel. May 14. Rev. June 26.

Bombay Mail. Edmund Lowe Production. Dir. Ed. Marin. Rel. Jan. 1. Rev. Jan. 9.

Black Cat, The. Mystery. Karloff, Bela Lugosi, David Manners. Dir. Edgar Wilmer. 70 mins. Rel. May 7. Rev. May 22.

Embarrassing Moments. Comedy-drama. Chester Morris, Marion Nixon. Dir. Ed. Laemmle. Rel. July 9.

Gift of Gab. Comedy-drama-musical. Edmund Lowe, G. Stuart and big radio and screen cast. Dir. Karl Freund. Rel. Sept. 3.

Glamour. Comedy-drama. Constance Cummings, Paul Lukas. Dir. William Wyler. 75 mins. Rel. April 9. Rev. May 15.

Half a Sinner. Drama. Joel McCrea, Sally Blane, Buster Churchill. Dir. Kurt Neumann. 70 mins. Rel. April 30. Rev. June 26.

Honor of the Range. Western. Ken Maynard. Dir. Alan James. 60 mins. Rel. April 16. Rev. May 1.

Human Side, The. Drama. Arolphe Menjou, Doris Kenyon. Dir. Eddie Buzzell. Rel. Aug. 27.

'I Give My Love.' Drama. Wynne Gibson, Paul Lukas. Dir. Karl Freund. 67 mins. Rel. June 25. Rev. July 24.

I'll Tell the World. Comedy. Lee Tracy, Gloria Stuart, Roger Pryor. Dir. Edwin Sedgwick. 78 mins. Rel. April 16. Rev. April 24.

Imitation of Life. Drama. Claudette Colbert, Warren William. Dir. John Stahl. Rel. Oct. 15.

Let's Be Ritzy. Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewell, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26. Rev. July 10.

Let's Talk Is Over. Comedy-drama. Chester Morris, Mae Clarke, Frank Craven, Andy Divine. Dir. Kurt Neumann. 67 mins. Rel. June 11. Rev. June 19.

(Continued on page 25)

Studio Placements

Hollywood, Aug. 13.

Onslow Stevens, 'The Great Gamble,' Peerless.'

Gilbert Emory, Richard Carle, Robert Warwick, Wesley Barry, William Boyd, 'Night Life of the Gods,' U.

Christy Cabanne, directs 'Rendezvous at Midnight,' U.

Eve Harrower, 'What Every Woman Knows,' MG.

Herbert Farjeon, 'Painted Veil, MG.

Jessie Ralph, 'David Copperfield,' MG.

Kitty Kelly, 'Lemon Drop Kid,' Par.

Wilfred Hari, 'Enter Madame,' Par.

Jason Robards, George Meeker, 'Broadway Bill,' Col.

Joe Graham, scripting 'House of Rensen,' Col.

Andrew Bennison, collabing,' 'The Champ,' Col.

Ford Beebe, treating 'Feud,' Col.

Carlos Gardel, 'Big Broadcast of 1935,' Par.

Dore Schary, writing original, WB.

Wellington Mack, scripting cartoons, P. A. Powers.

Claire Dodd, 'Secrets of the Chateau,' U

Frank Borzage, directs, untitled story, WB.

Carmen Rio, 'Singer of Naples,' WB.

Richard Schayer, scripting 'Winning Ticket,' MG.

Sam Helman, scripting 'County Chairman,' Par.

Mike Simmons, screen play, 'Murder Island,' Col.

C. Gardner Sullivan, treatment, untitled story, Par.

Peggy Shannon, 'Night Life of the Gods,' U.

Wallis Clark, Edward Brophy, John Wray, Charles Levison, Helena Phillips, Selmer Jackson, Arthur Stuart Hull, Wedgwood Nowell, John Webb Dillion, 'I'll Fix It,' Col.

Paul Porcasi, 'Gay Divorce,' RKO.

Sidney Bracey, Tom Ricketts, 'Broadway Bill,' Col.

Allyn Drake, 'Orchids and Onions,' Col.

Laird Doyle, scripting 'Border Town,' WB.

Felix Adler, writing shorts, Col.

Louis King, directs 'Bachelor of Arts,' Fox.

Dudley Nichols, scripting 'Twenty Four Hours a Day,' Fox.

Philip Klein, adapting 'Dante's Inferno,' Fox.

Edward Paramore, screen play, yarn by Charles Francis Coe, Fox.

June Collyer, Eddie Nugent, 'Stratosphere,' Mono.

Claude Gillingwater, 'Lemon Drop Kid,' Par.

Mitchell Lewis, Frank Lanning, Leonid Kinsky, 'Marie Gallante,' Fox.

Doris MacMahon, comedies, RKO.

Kathleen Howard, 'Orchids and Onions,' Col.

George Hassell, Alene Carroll, 'Night Life of the Gods,' U.

Rollo Lloyd, 'Wake Up and Dream', U.

Mona Maris, 'Singer of Seville,' WB.

Hobart Cavanagh, Jay Ward, 'Big Show,' WB.

Roy Irwin, 'Pursuit of Happiness,' Par.

Morris Ryskind, scripting unannounced yarn, MG.

Joe Swerling, screen play, 'Jail Breaker,' Col.

Helene Millard, 'Broadway Bill,' Col.

Cyril Thornton, 'Gay Divorce,' RKO.

Edward Brophy, Jimmy Butler, 'I'll Fix It,' Col.

Warren Duff, screen play, 'In Caliente,' WB.

Erwin S. Gelsey, scripting 'Sweet Adeline,' WB.

Reginald Owen, 'Here Is My Heart,' RKO.

Colin Tapley, 'Lives of a Bengal Lancer,' Par.

Edward Arnold, 'Wednesday's Child,' RKO.

Willard Mack, screen play, 'Yours to Command,' Par.

Frank Albertson, 'Enter Madame,' Par.

Al Cohn, Lawrence Hazzard, treating 'Main Street,' WB.

Harry Clork, scripting 'Milky Way,' Par.

Basil Rathbone, 'David Copperfield,' MG.

Charles Warren, writing original titled 'Glitter,' MG.

Madge Evans, 'What Every Woman Knows,' MG.

Marjorie Gateson, 'Just Out of College,' WB.

Mona Maris, 'Singer of Naples,' WB.

Boyd Irwin, Henry Mowbray, 'Pursuit of Happiness,' Par.

Pop Byron, 'Ready for Love,' Par.

Rian James, scripting 'It Happened in New York,' U.

Paul Gerrits, 'Big Broadcast of 1935,' Par.

Brian Marlow, scripting 'Lady Beware,' Col.

Felix Young, supervising 'Lady Beware,' Col.

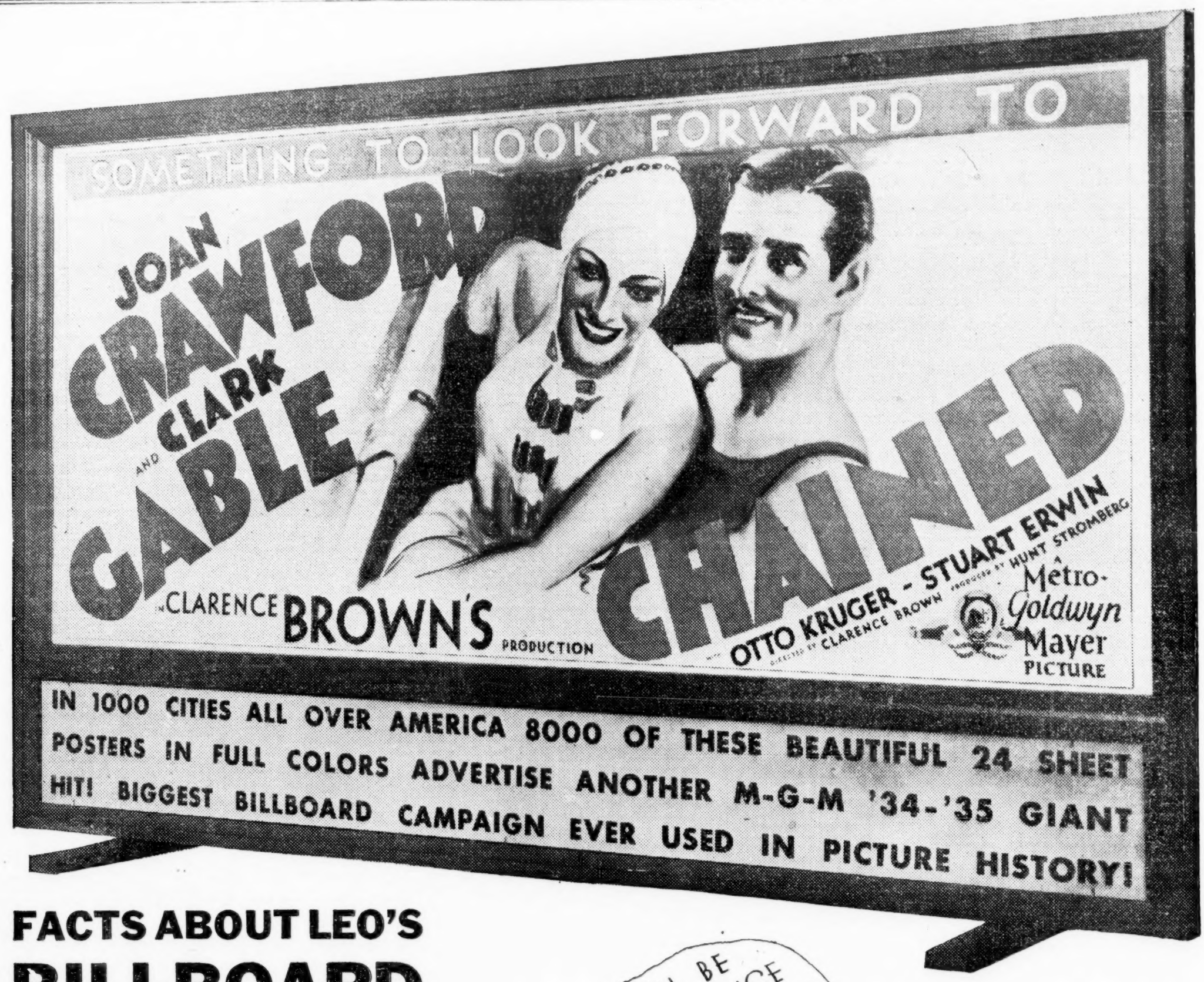
Valerie Hobson, 'Great Expectations,' U.

Charles Starrett, 'Just Out of College,' WB.

Wally Fox, directs 'Sea Girl,' RKO.

Colin Tapley, Holmes Herbert, Bert Sprotte, Reginald Pasch, Edward Peil, Sr., Henry Schultz, Paul

(Continued on page 25)



FACTS ABOUT LEO'S

BILLBOARD CAMPAIGN:

SCOPE: Nation-wide.

NUMBER SHOWINGS: 8,000.

NUMBER TOWNS: 1,000.

POPULATION OF TOWNS: 45,119,000.

ESTIMATED READERS: 112,788,000 daily. According to scientific compilation by National Outdoor Advertising Bureau.

TYPE OF DISPLAY: Standard 24-sheet poster panels, set with borders of lattice work and moulding which are painted green; illuminated at night traffic points.

SIZE OF PANEL: 12 feet high; 25 feet long.

LOCATIONS: Strategic city points; highways entering cities; along railroads; interurban trolley and bus line terminals, etc.

FIRST POSTING: Joan Crawford and Clark Gable in "Chained."

POSTING TO START: August 15th.

MAGAZINES! BILLBOARDS! MARCHES ON!

CALENDAR OF CURRENT RELEASES

(Continued from page 23)

Little Man, What Now? Drama. Margaret Sullavan, Douglass Montgomery. Dir. Frank Borzage. 97 mins. Rel. June 4.

Love Captive. Drama. Nils Asther, Gloria Stuart. Dir. Max Marcin. 61 mins. Rel. May 21. Rev. June 19.

Love Birds. Comedy. Slim Summerville, Zasu Pitts. Dir. Wm. Seiter. 60 mins. Rel. March 12. Rev. May 29.

Million Dollar Ransom. Comedy-drama. Edward Arnold, Mary Carlisle. Dir. Murray Roth. Rel. Sept. 10.

One More River. Drama. Diana Wynyard, Colin Clive. Dir. James Whale. Rel. Aug. 6. 88 mins.

Poor Rich, The. Comedy. Edna May Oliver, Edward Everett Horton. Dir. Ed. Sedgwick. 76 mins. Rel. Feb. 26. Rev. May 15.

Romance in the Rain. Comedy-drama. Roger Pryor, Victor Moore and Heather Angel. Dir. Stuart Walker. Aug. 13. 75 mins.

Smoking Guns. Western. Ken Maynard. Rel. June 11.

There's Always Tomorrow. Drama. Frank Morgan, Lois Wilson. Dir. Ed. Sloman. Rel. Sept. 17.

Uncertain Lady. Comedy-drama. Genevieve Tobin. Edward E. Horton. Dir. Karl Freund. 63 mins. Rel. April 23. Rev. Aug. 7.

Wake Up and Dream. Musical. Russ Columbo, Roger Pryor, June Knight. Dir. Kurt Neumann. Rel. Sept. 24.

Wheels of Destiny. Western. Ken Maynard. Dir. Alan James. Rel. Feb. 19. Rev. April 3.

Warner Brothers

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

As the Earth Turns. Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Muir, Donald Woods, Dorothy Peterson. Dir. Alfred E. Green. 73 mins. Rel. April 14. Rev. April 17.

Dr. Monica. Drama of woman who tries to help her hubby's girl friend. Kay Francis, Warren William. Jean Muir, Verree Teasdale. Dir. William Keighly. 65 mins. Rel. June 23. Rev. June 26.

Friends of Mr. Sweeney. Comedy-drama of the browbeaten husband who turns the big trick for his newspaper. Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree. Dir. Edward Ludwig. 68 mins. Rel. July 7. Rev. July 31.

Harold Teen. Hilarious comedy romance which brings to life on the screen the characters of Carl Ed's comic strip. Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee. Dir. Murray Roth. 66 mins. Rel. April 7.

Here Comes the Navy. Comedy-drama of a gob that tried to buck the fleet. James Cagney, Pat O'Brien, Gloria Stuart, Dorothy Tree, Frank McHugh. Dir. Lloyd Bacon. 88 mins. Rel. July 21. Rev. July 24.

He Was Her Man. Action melodrama of the gal who double-crossed herself in love when her past came back. James Cagney, Joan Blondell, Frank Craven, Harold Huber. Dir. Lloyd Bacon. 70 mins. Rel. June 16. Rev. May 22.

Key, The. Fighting for love while the Sinn Fein and the Black and Tan crossfire during the Irish trouble. From the London stage success, 'The Key.' William Powell, Edna Best, Colin Clive, Henry O'Neill. Dir. Michael Curtiz. Rel. June 6.

Madame Du Barry. Drama of the lady who made history sit up and take notice, with comedy twists. Dolores Del Rio, Reginald Owen, Osgood Perkins, Verree Teasdale, Victor Jory, Dorothy Tree, Helen Lowell. Dir. William Dieterle. Rel. July 14.

Merry Wives of Reno. Comedy-farce of the Reno divorce mill in action. Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell, Hugh Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 mins. Rel. May 12. Rev. June 12.

Modern Hero, A. Based on the novel by Louis Bromfield, opening with the gay romance of circus life and carrying the hero through tremendous financial battles to a captain of industry. Richard Barthelmess. 70 mins. Jean Muir, Marjorie Rambeau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 21. Rev. April 24.

Personality Kid, The. Fast moving melodrama of the ham and beaner that turns into a real champ thanks to wifey. Pat O'Brien, Glenda Farrell, Claire Dodd, Henry O'Neill. Dir. Alan Crosland. 68 mins. Rel. July 14. Rev. Aug. 7.

Smarty. Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHugh and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 26. Rev. June 26.

Upperworld. Drama by Ben Hecht dealing with a millionaire's adventures with a chorus girl. Warren William, Mary Astor, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. 70 mins. Rel. April 28. Rev. May 29.

Miscellaneous Releases

Are We Civilized? (Raspin). Propaganda for peace. Dir. Edwin Carewe. 70 mins. Rel. June. Rev. June 19.

Ariane. (Blue Ribbon.) British made story of a woman who pretends sophistication to win her love. Elizabeth Bergner, Percy Marmont. Dir. Paul Czimer. 80 mins. Rel. April 1.

Badge of Honor (Mayfair). Buster Crabbe in a original outdoor picture. Dir. Spencer Bennett. 62 mins. Rel. April 15. Rev. May 29.

Beyond Bengal (Showmen). Animal picture with narrative. 65 mins. Rel. May 15. Rev. May 22.

Blue Steel. (Blue Star.) John Wayne Western. Dir. R. N. Bradbury. 54 mins. Rel. July. Rev. July 17.

Cheaters (Liberty). Paroled convicts find love through crookedness. Bill Boyd, June Collyer, Dorothy Mackaill. Dir. Phil Rosen. 65 mins. Rev. May 18.

Cross Streets (Invincible). Story of a down and out surgeon who performs a skilled operation. Frank Craven, Sally Blane. Dir. Wm. Nigh. Rev. July 10.

Dancing Man. Gigolo story. Reginald Denny, Judith Allen. Dir. Al Ray. 64 mins. Rel. July. Rev. July 24.

Drums o' Voodo (International). All-Negro cast in screen version of stage play 'Louisiana.' Dir. Arthur Hoerl. 70 mins. Rel. May 7. Rev. May 15.

Guilty Parents. (Jay Dee Kay.) Sex education story. Jean Lacy, Glen Boles. Dir. Jack Townley. 53 mins. Rev. April 10.

Hired Wife. (Pinnacle.) Man hires a bride to get a fortune and falls in love with her. Greta Nissen, Weldon Heyburn. Dir. Geo. Melford. 60 mins. Rev. March 13.

Lost Jungle, The (Mascot). Circus-jungle story. Clyde Beatty. Dir. Armand Schaefer. 55 mins. Rel. June. Rev. June 19.

Picture Brides (Allied). Story of the Brazilian diamond mines. Dorothy Mackaill, Regis Toomey. Dir. Phil Rosen. 60 mins. Rev. May 29.

Unknown Soldier Speaks, The (Lincoln). War clips with a new angle. 70 mins. Rev. May 29.

What's Your Racket. (Showmen.) Familiar gangster frameup. Regis Toomey, Noel Francis. Dir. Fred Guiol. 50 mins. Rel. Jan. 1. Rev. March 6.

White Heat (Seven Seas). Love on an Hawaiian plantation. Virginia Cherrill, Mona Maris, David Newell. Dir. Lois Weber. 60 mins. Rel. June. Rev. June 19.

Wine, Women and Song. (Chadwick.) Lilyan Tashman's last picture. Backstage story. Lilyan Tashman, Lew Cody. Dir. Leon D'Usseau. 64 mins. Rev. March 27.

Woman Unafraid. (Goldsmith.) Story of a policewoman. Lucille Gleason, Skeets Gallagher. Dir. W. J. Cowen. 68 mins. Rev. April 24.

World in Revolt (Mentone). News clips with comment by Graham McNamee. 69 mins. Rel. June. Rev. June 12.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Adieu Les Beaux Jours (Fr) (Ufa). Greek romance. Brigitte Helm. Dir. Andre Beucler and Johannes Meyer. 90 mins. Rel. April 15. Rev. May 1.

Airaune (Ger) (Capitol). Test tube babies. Brigitte Helm. Dir. Richard Oswald. 70 mins. Rel. May 1.

Bettelstudent, Der. (General.) (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

Blonde Christl, Die (Ger) (Bavaria). Musical. Karin Hardt. Dir. Franz Seitz. 75 mins. Rel. Feb. 15.

Broken Shoes (Russ) (Amkino). Child reaction to politics. Anti-Hitler. Dir. Margarita Barskaya. 80 mins. Rel. March 15. Rev. April 3.

Chalutzim (Hebrew) (Acme). First talker made in Palestine. Dir. Alexander Ford. 70 mins. Rel. March 15.

Ciudad de Carton, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barcena. Dir. Louis King. 70 mins. Rel. Feb. 15.

Crown of Thorns (Kinematrade) (Ger) (Dubbed Eng.). Biblical drama. Dir. Robert Wiene. 70 mins. Rel. March 15.

Cruz Y La Espada, La (Sp) (Fox). Historical romance. Jose Mojica. Dir. Frank Strayer. 75 mins. Rel. Feb. 1.

Deux Orphelins, Les (Fr) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 90 mins. Rel. Feb. 1. Rev. Feb. 15.

Dos Mujeres y un Don Juan (Sp). Romantic comedy. Dir. Jose Buchs. 80 mins. Rel. June 1.

Dream of My People, The (Jewish) (Palestine). Silent travelog of Palestine with records by Cantor Rosenblatt. Dir. Jos. Fox. 60 mins. Rel. Feb. 15.

Ein Gewisser Herr Gran (Ger) (Capital). Spy drama. Hans Albers. Dir. Gerhard Lamprecht. 70 mins. Rel. Feb. 15.

Ein Toller Einfall (Ger) (Ufa). Farce comedy. Willy Fritsch, Dorothea Wiecke. Dir. Kurt Gerron. 70 mins. Rel. May 15.

Eine Stadt Steht Kopf (Ger) (Capital). Farce. Dir. Gustav Gruendgens. 70 mins. Rel. Jan. 15.

Eines Prinzen Junge Liebe (Ger.) (Ufa). Romantic comedy. Willy Fritsch. Dir. Artur Robinson. 80 mins. Rel. March 15.

En Glad Gutt (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

Enemies of Progress (Russ) (Amkino). Last of the Czarist generals. Dir. Beresnyeff. 85 mins. Rel. Jan. 15. Rev. Jan. 16.

Es Wird Schon Wieder Besser (Ger) (Ufa). Farce. Dolly Haas. Dir. Kurt Gerron. 65 mins. Rel. Jan. 1.

Feldherrnhuegel, Der (Ger) (Bavarian). Military comedy. Betty Bird. Dir. Eugen Thiele. 70 mins. Rel. April 15.

Frau Lehman's Tochter (Ger) (General). Melodrama. Hansi Niese. Dir. Karl Heinz Wolff. 82 mins. Rel. Oct. 15.

Fraulein—Falsch Verbunden (Ger) (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

Frechdachs, Der (Ger) (Ufa). Romantic comedy. Willy Fritsch, Camilla Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

Galavorstellung, Die (Ger) (General). Mystery comedy with music. Max Adalbert, the Fratellinis. Dir. Fredrich Zelnik. 87 mins. Rel. Dec. 1.

Gehetzte Menschen (Ger) (Filmchoice). Drama of father love. Dir. Fredrich Feher. 70 mins. Rel. June 1.

Geld Regiert die Welt (Ger). Domestic comedy. Gustav Froehlich, Camilla Horn. Dir. Max Neufeld. 70 mins. Rel. May 1.

Girls in Uniform (dubbed English) (Ger) (Filmchoice). Dorothea Wieck and Hertha Thiele. Dir. Richard Oswald. 80 mins. Rel. March 1.

Glueckszylinder, Der (Ger) (Capital). Boarding house romance. Felix Bressart, Charlotte Anders. Dir. Rudolf Bernauer. 75 mins. Rel. March 1.

Heideschulmeister Uwe Karsten (Ger) (Ufa). Nazi back to the farm propaganda. Dir. Carl Heins Wolff. 70 mins. Rel. April 15.

Hell on Earth (Ger) (Garrison) (dialog in five languages). Horrors of war. Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Feb. 6.

Hellseher, Der (Ger) (General). Farce. Max Adalbert. Dir. Eugen Thiele. Rel. Sept. 1.

Hochtourist, Der (Ger) (Ufa). Romantic comedy in Alps. Otto Wallburg. Dir. Alfred Zeisler. 70 mins. Rel. Jan. 15.

Ich Glaub Nie Mehr an Eine Frau (Bavaria) (Ger.). Life of a sailor. Richard Tauber. Dir. H. Reichmann. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

Inge und die Millionen (Ger) (Ufa). Romantic crook drama. Brigitte Helm. 65 mins. Dir. Erich Engel. Rel. April 15.

In the Land of the Soviets (Rus) (Amkino). Newsreel compilation of past year. 65 mins. Rel. July 1.

In Wien Ham Ich Einmal Ein Maedel Geliebt (Ger). Military musical. Dir. Eric Schoenfelder. 70 mins. Rel. May 15.

Iza Neni (Hung). Produced, written by and starring Sari Fedek. 80 mins. Rel. June 1.

Juarez Y Maximiliano (Sp) (Col). Mexican royalty's fall. Dir. Miguel Torres. 80 mins. Rel. May 1.

July 14 (Protex) (French). Sentiment to music. Annabella. Dir. Rene Clair. 75 mins. Rel. Oct. 15. Rev. Oct. 24.

Kara Slakten (Swedish) (Scandinavian). Romantic musical. Dir. Gustaf Molander. 80 mins. Rel. May 1.

Lachende Erben (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Ophuels. 77 mins. Rel. Nov. 15.

Laughter Through Tears (Yiddish) Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Liebe Muss Verstanden Sein (Ger.) (Ufa). Comedy drama with music. Dir. Hans Steinhoff. Rel. March 15.

Luegen auf Ruegen (Ger) (General). Farce. Otto Wallburg. Dir. Viktor Jansen. 80 mins. Rel. Dec. 15.

Meisterdetektiv, Der (Ger) (Bavaria). Mystery satire. Weiss Ferdl. Dir. Frank Seitz. 75 mins. Rel. Feb. 1.

Melodia Prohibida (Sp) (Fox). Musical fantasy. Jose Mojica. Dir. Frank Strayer. 70 mins. Rel. March 15.

Milady (General) (French). Sequel to Three Musketeers. Dir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

Mlle. Nitouche (French) (Protex). Charming love story. Raimu. Dir. Chas. David. 90 mins. Rel. Nov. 15.

Moj Wujaszek z Ameryki (Polish) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

Mother (Russ) (Garrison). Based on a Gorky novel. Dir. V. I. Pudovkin. 70 mins. Rel. June 1. Rev. June 5.

Mutter Der Kompagnie, Die (Ger) (Bavaria). Military farce. Weiss-Ferdl, Betty Bird. 70 mins. Dir. Franz Seitz. Rel. March 1.

Oded the Wanderer (Palestine) (Hebrew). Life in Palestine. Dir. C. Halahmi. 65 mins. Rel. May 15.

Parada Rezerwistow (Polish) (Capital). Military musical. Dir. Michael Waszynski. 75 mins. Rel. May 1.

Patriots, The (Russ) (Amkino). Dir. B. Barnett. 80 mins. Rel. Sept. 15.

Petterson & Bendel (Swedish) (Scandinavian). Comedy-drama with music. Dir. Perl-Axel Branner. 80 mins. Rel. Feb. 15.

Prokurator (Pol). Tense court drama. Dir. M. Waszynski. 80 mins. Rel. May 15.

Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Lilian Harvey, Hans Albers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

Roman Einer Nacht (Ger) (Bavaria). Romantic mystery. Liane Haid. Dir. Carl Boese. 70 mins. Rel. June 15.

S. A. Mann Brand (Ger) (Bavarian). Nazi propaganda. Dir. Frantz Seitz. 85 mins. Rel. May 15. Rev. May 29.

Saison in Kairo (German) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Simple Tailor (Russ) (Amkino. Drama of Jewish life. Silent with sound track. Dir. V. Vilner. 70 mins. Rel. Feb. 15.

Sobre Las Olas (Mex.) (Latino). Historical romance. Dir. Ramon Peon. 70 mins. Rel. March 15.

Serment, Le (Fr.) (Protex). Heavy drama of love. Dir. Abel Gance. 90 mins. Rel. March 1. Rev. March 20.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker, Renate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Sombra de Pancho Villa (Sp) (Col). Life of the Mexican bandit chief. Dir. M. C. Torres. 70 mins. Rel. March 1.

Spy, The (Polish) (Capital). Drama. 80 mins. Rel. March 1.

Stern von Valencia, Der (Ger) (Ufa). White slave traffic in Europe. Liane Haid. Dir. Alfred Zeisler. Rel. April 15.

Storch Hat Uns Getraut, Der (Ger.) (General). Lil Dagover. Dir. Herman Kosterlitz. 80 mins. Rel. Nov. 15.

Tannenburg (Ger) (European). Military drama. Hans Stuwe. Dir. Heinz Paul. 85 mins. Rel. March 15.

Tante Gusti Kommandiert (Ger). Romantic comedy. Hansi Niese, Max Adalbert. Dir. Carl Heinz Wolff. 70 mins. Rel. May 1.

Tausend fur Eine Nacht (Ger) (Capital). Farce. Trude Berliner. Dir. Max Mack. 70 mins. Rel. Feb. 1.

Tochter Der Regiments, Die (Ger) (General). Military musical. Anny Ondra. Dir. Karl Lamac. 70 mins. Rel. April 1.

Trenck (Ger) (General). Military drama. Dorothea Wieck. Dir. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

Und es Leuchtet die Puszta (Ger) (Ufa). Musical romance. Wolf Albach-Retty. Dir. Heinz Hille. 80 mins. Rel. Jan. 15.

Unsere Fahne Flattert Uns Voran (Ger) (Ufa). Hitler propaganda. Heinrich Georg. Dir. Hans Steinhoff. 80 mins. Rel. July 1. Rev. July 17.

Verkaufte Braut (Ger) (Kinematrade). Smetana's operetta diluted. Jamila Novotna. Dir. Max Ophuls. 80 mins. Rel. April 15. Rev. May 1.

Vi Som Gar Koksvagen (Swedish) (Scandinavian). Musical. Rel. April 15.

Volga Volga (Fr.) (dubbed English) (Kinematrade). Adventure of a Cossack Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Ami. Dir. George Rolland. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

Wie Mann Maenner Fesselt (Ger). Franziska Gaal. Musical comedy. Dir. Carl Boese. 75 mins. Rel. May 15.

Wie Sag Ich's Meinen Man? (Ger) (Ufa). Farce. Renate Mueller. Dir. Reinhold Schuenzel. 70 mins. Rel. Jan. 15.

Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

Key to Address

Acme, 56 East 14 St.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Blue Ribbon Picts., 154 W. 55th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 509 Madison Ave.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Jewish American, 630 Ninth Ave.
Kinematrade, 723 Seventh Ave.
Protex Trading, 42 E. 58th.
Edward Ricci, 66 Fifth Ave.
Palestine-America Films, 189 2d Ave.
Scandinavian Films, 220 W. 42d.
Ufa, 729 Seventh Ave.
Worldkino, 1501 Broadway.

Studio Placements

(Continued from page 23)

Kruger, Winter Hall, William Von Brincken, 'Pursuit of Happiness,' Par.

John Russell, scripting 'Sea Girl,' RKO.

Paul Nicholson, Cecil Elliott, Olat Hytten, Frank Reicher, 'Secret of the Chateau,' U.

Charles Kenyon, writing original for Kay Francis, WB.

Tom Buckingham, F. Hugh Herbert, scripting, 'Concealed,' WB.

Robert N. Lee, treating 'Invitation to a Murder,' WB.

Gene Solow, adapting 'While the Patient Sleeps,' WB.

William Powell, Myrna Loy, Rosalind Russell, 'Evelyn Prentice,' MG.

William K. Howard, directs 'Evelyn Prentice,' MG.

Clarke Williams, 'Secrets of the Chateau,' U.

Paul Porcasi, 'Enter Madame,' Par.

Clark Robinson, designing sets for 'Gambling,' H. B. Franklin.

Gus Kahn, Walter Donaldson, lyrics and music, 'The Great Ziegfeld,' U.

Randolph Scott, 'Code of the West,' Par.

Florence Reed, 'Great Expectations,' U.

Paul Lukas, 'King of the Ritz,' WB.

Joe Keaton, 'What Every Woman Knows,' MG.

Jack Wagner, Richard Wallace, collabing, 'Little Minister,' RKO.

Grant Mitchell, '365 Nights in Hollywood,' Fox.

Minna Gombell, 'Lemon Drop Kid,' Par.

Emilia Leovalli, 'Singer of Naples,' WB.

Paul Panzer, 'Fire Bird,' W. B.

Harry Hervey, Lou Brock, collabing, 'Ho for Shanghai,' RKO.

Henry MacRae, production manager, 'Tailspin Tommy,' U.

Arthur Sheekman, Nat Perrin, collabing on next Cantor film, Goldwyn.

Paul Green, Edwin Knopf, collabing on next Anna Sten film, Goldwyn.

Edmund Breese, Lona Andre, Molly O'Day, Matt McHugh, Frank McGlynn, Sr., 'Stratosphere,' Mono.

Raymond Milland, 'Menace,' Par.

W. C. Fields, untitled pic, MG.

Charles Starrett, 'Just Out of College,' WB.

Henry Armetta, May Beatty, Douglas Fowley, 'Night Life of the Gods,' U

Frank Morgan, 'By Your Leave,' RKO.

Jack Mulhall, Edmund Burns, 'Broadway Bill,' Col.

W. S. Van Dyke, directs 'Forsaking All Others,' MG.

Charles Wilson, Del Henderson, Edwin Gargan, 'Lemon Drop Kid,' Par.

Hans Von Moorhart, George Billings, Ricca Allen, 'Pursuit of Happiness,' Par.

Frederick Stephani, scripting 'All the King's Horses,' Par.

William Drake, treating 'Shoe the Wild Mare,' Par.

Franz Schulz, untitled pic, BIP.

Steffi Duna, 'Sea Girl,' RKO.

Hermes Pan, directs dances 'Kentucky Kernels,' Radio.

Contracts

Hollywood, Aug. 13.

Paramount giving writer tickets to Claude Binyon, Frank Partos and Herbert Fields.

Vicki Baum gets nine months contract to write for Metro.

D. Ross Lederman drew long-termer to direct for Warners.

Warners signed Edward Chodorov to supervisorial contract.

Jack Cox and Douglas Blackley, summer stock actors, signed by Par.

Warners lifts option on Ann Dvorak.

Rosita Diaz, actress in Spanish versions, given six months contract by Fox.

Leonard Praskins year's writing pact from Sam Goldwyn.

Ray McCarey signed by Columbia to direct.

Col. has optioned Leo Bulgakov for another six months as dialog director.

Sam Goldwyn has ticketed Arthur Sheekman and Nat Perrin for added year each, which will give writers 27 months of work on UA lot.

John O'Hara ticketed to write at Par. First is 'Dad's Day,' treatment with Dale Van Every.

Paramount has extended contracts with Patterson McNutt, writer, and Raymond Milland, actor.

Columbia picked up option on James Blakeley after seeing him in his first film, 'Captain Hates the Sea.'

Columbia options Leo Bulgakov for six months more.

Florence Rice, Robert Allen get six months added to their Col. pacts.

Warners has optioned Carmen Rio for five more Spanish pictures.

Warners has lifted option on Glenda Farrell.

Nunnally Johnson's contract renewed for another year at Paramount.

Universal took up another six months' option on Onslow Stevens.

Warners has given Anita Louise a termer.

IN ENDLESS PROCESSION..

"The Life of Vergie Winters" . . . "Of Human Bondage" . . . *Soon . . the new musical* "Down to Their Last Yacht" . . . *Ann Harding in* "The Fountain" . . . *Irene Dunne and John Boles in Edith Wharton's* "The Age of Innocence" . . . *Miriam Hopkins,* "The Richest Girl in The World" *with Joel McCrea... Fred Astaire and Ginger Rogers in* "The Gay Divorcee" . . . *Hepburn in* "The Little Minister" . . . "Anne of Green Gables"...*and on and on in endless procession.*

BIG PICTURES FROM RKO-RADIO

Exploitation

(Continued from page 19)

had three different acts with a question mark in their billing.

One old timer worked the slant to good effect not so long ago. For several months he had question marks of varying sizes cut from all odd scraps of heavy pasteboard. When he had accumulated 150, he painted them in gold, silver and colored metallics, strung them on cords and lined the under side of his marquee with these, playing a couple of spotlings on them. They were all mounted on cords, so they could sway.

The result was astonishingly good when used for a question title, and now they are stored away for use a year hence. Another manager gained much the same result with about 250 hearts, treated similarly, but all painted red. The underlying idea in both cases was to make the lobby so completely different that it was bound to attract attention.

It works on much the same idea as a display of pennants, but is better in that it is less usual and has a direct application to the title being sold.

Pass It Along

Recently a man in British Columbia wrote he had been reading VARIETY for several years, though he was not in show business. Lately he read an item in this department which he adapted to his own business and it netted him more than the money he had spent for the paper for several years.

There are plenty of suggestions in these pages which can be worked over for commercial use without theatre co-operation. Might be a good idea now and then to slip merchants a suggestion as against the time you will need them for your own stunts. Show them by demonstration that exploitation pays them and they'll be the more ready to come in with you on your joint stunts.

When Claud Saunders was organizing his once-famous exploitation staff he told them to help the manager to exploit other than Paramount releases on the argument that it helped get the manager interested in Paramount exploitation. Some of the boys went further than that. They sold the merchants the same way.

They would drop in on a storekeeper, make some small purchase and engage him in conversation, suggesting some idea to move a particular item or better the general trade. Next time they came around he would be ripe for stunts in co-operation with the theatre. It was regarded then as part of the day's work. It's a good idea to revive. If you cannot use a stunt and a storekeeper, take it over to him, or, better still, get him reading VARIETY for himself.

Snappy Comeback

James H. A. Stiles, in a reminiscent mood recalls the time when Union Square was still the lower end of the Rialto and not merely the place where Klein stores overrun the blocks.

Eddie Weil, he writes, was managing one of the two houses in the block on 14th street between B'way and University Place. Weil got one of the first of the jungle pictures and to exploit it he lined the lobby with stuffed wild animals. His competitor promptly shot out a sign 'Our show is in the theatre; not on the sidewalk'.

Quite possibly it was Adolph Zukor who did the squelching. He had one of the two theatres down there, both of them with a three-story-high display of stock melodrama posters.

On the Alert

Those on the inside are chuckling over a recent predicament in which a small exhibitor found himself. For four years he had been touting one of the brands he booked as the cream of the output. He did so convincing a job that he sold his competitor who outbid him for the coming season's product. First the original exhibitor knew about it was a full page announcement that the other house would have his program's backbone. The following issue the paper had another page display the gist of which was the line, 'For years we have advertised that when better motion pictures were made, the Grand would show them. That is why we have changed to Blank Pictures for the coming season.' With a blurb for the early releases on the new programs. It blanketed the wind from the opposition's sails, and leaves him still in the top position.

Another manager suffered from a trench digging operation which put his sidewalk in a filthy condition. He stuck a large sign on the pile of earth which ran, 'All the dirt is on the sidewalk. Our pictures have the approval of the League of Decency.'

In another instance the print of a comedy was in poor condition and there were frequent breaks at the evening performance. Next morning the newspaper told that 'our operator laughed so hard at the picture last night that he let the film break three times. It won't happen tonight.' It lifted the curse from the mishap and substituted a laugh.

Hitting Back

St. Paul.

In face of the Legion of Decency, Walt Van Camp, manager of the local loop Tower, pulled one in handling 'Born to Be Bad.' Pic with such a title was figured tough but Van Camp decided to test his public.

Awake to the fact that the town was fed up on current sluffo product, all of which has been pretty tepid since the 'Legion' got going, Van tossed in 'Bad' on a Wednesday with his newspaper ads showing bared back of Loretta Young plastered with hard-boiled copy. Boldly blazoned at the head was: 'Not for Children!'

Local rags took up the stunt, commenting on Van's fearlessness in hazarding heat from blue-nose groups, and in face of conditions generally, and the public flocked in. Result was a h.o. for a full seven days, Tower usually playing split weeks.

More than 85% of the customers were women, and the box office register showed figures which outstripped anything the Tower has done for yars and yars.

Long Distance Billing

Hartford.

The gag may be an old one but Jack Simons, manager of the Poli theatre, found it a new one so far as Hartford is concerned. Securing a powerful range telescope he spotted a half sheet poster of 'Treasure Island' on the top of a gas company tank more than a mile away, with the vision finder trained on the card. The telescope, located in front of the theatre, drew hundreds daily.

In addition, Simons lined up with department stores to hold daily treasure hunts in the stores for children and grownups, with the result that the film not only secured plenty of publicity but lots of newspaper space without cost.

Goodwill Gags

Some years ago there was more or less of a drive on goodwill ideas, mostly in the form of ticket presentations, the idea being that the recipients would be proud of their distinction and become walking advertisements for the theatre.

Probably Pat Argust, of Colorado Springs, had the most elaborate idea in the form of a courtesy bond which carried 12 coupons, each good for an admission in the designated month, the bond covering a year. It was his idea that a man who came in on a pass once a month would be a more or less regular patron when he had to pay. These bonds were not passed out indiscriminately, but sent only to those who were commended for some signal act of courtesy. People who received the bonds were proud of them and kept them on display.

The late Ralph Ruffner at one time sent a special pass for two to anyone whose name was mentioned in the local paper for an act of courtesy or consideration. This was a one-time ride for two, printed in two colors and stating that the courtesy was extended for an act of public welfare.

Similar tickets were put out by others to courteous sales persons, nominated by appreciative shoppers, to careful drivers selected by the police and for similar achievements. In each instance it capitalized good will and proved to be well worth the trouble.

The growth of the chain-operated circuits has discouraged this idea, but it's still there for the wise managers.

Summing It Up

One angle on murder and mystery stories which seems to have been overlooked of late is the appeal to the reader's vanity. The facts of the case are printed in detail, and the reader is provided with a space in which to write in his decision. No prize needed be hung up for the correct answer, though this might help, it is chiefly to appeal to the recipient's belief in his own cleverness and his ability to do a little Sherlocking.

Provision should be made for receiving these solutions at the theatre with the promise that the best solutions will be displayed in the lobby or in some show window following the showing of the picture. Not good where the solution is obvious, but there are plenty of plays with a trick finish, and these are naturals for the stunt.

Another way to work it in an intimate house is to give patrons a three-minute chance to tell what they think the solution will be, the deductions being made from the stage the week before the picture shows and the awards made the week following. This gives a personal touch, and appeals to those who like to talk in public.

Handicap to giving prizes is the fact that there is always likely to be the charge that the winner had information from some town where the picture had already played.

Lobby Effects

More than the usual attention was attracted to a lobby cutout which whistled at intervals. It seemed to be on the level and it brought people to a halt. No one seemed to notice that the cutout whistled each time the theatre door was opened or shut, but that was the answer.

A bicycle pump was fastened to the door in such a position that opening the door drew out the plunger and closing forced the air out of the pump. The nozzle was hooked to a small rubber tube which was led over to the cutout at the side of the lobby, terminating in the mouthpiece of the whistle. The tubing was obtained from a photographic supply shop, but probably is available at rubber goods places. It is the sort used for pneumatic bulb releases on cameras. Simple and not apt to get out of order. Works hardest when the business is at the peak, but can be kept up by the doorman when business is slow.

On somewhat similar lines was another cutout which had eyes painted on small lamp bulbs. When the lobby shopper stood on a board in front of the cutout the eyes lighted. Board was on short springs which held it away from contact when not weighted down. Stepping on the board closed an electrical circuit. Simple, but it made talk, and talk always makes ticket sales if it's the right sort of talk.

Selling by Sample

Manager who is planning to launch his fall season Sept. 1, which is a Saturday, has booked a particularly strong feature for the following Monday and Tuesday. Plans to keep open house on Saturday, running a comedy and two reels of the picture, stopping at an interesting point just short of the end of the second reel.

He figures that he may be throwing away a chance for Saturday business, but Saturdays have not been very good through the summer, what with a bathing beach and the automobile, so perhaps he will not miss much. On the other hand, with a free show, he may get crowds in, either before or after their trips, and figures that he will arouse sufficient interest in the feature to bring them all back the following week along with their friends.

Plans to gag it up a little with the doorkeeper at his post, but with his hands tied to give emphasis to the free admission. Doorman will have an easy chair to sit in, but no smoking, though he can read the newspaper if he wants to. Can possibly get over as a gag. Anyhow it's something different, and from that angle will fan curiosity.

Something is needed to start the new season with a crack. Everything has been tried from street parades to Hollywood openings. A change of pace ought to help.

Helpful Guy

Lincoln.

E. A. Patchen, LTC plugger here, will do anything for a meal, or at least, so thinks the Fair Board. The State Fair group, hoping to get some good ideas free, threw a big feed for all ad and exploitation men about town, after which each man was asked what he figured would constitute a good draw before the grandstand. Patchen, after bloating himself about two belt holes, arose to state without cracking a smile:

'In my opinion, Ripley's Believe It or Not Odditorium, Frank Buck's Wild Cargo or the Ringling-Barnum circus, or possibly all three, would constitute a pretty fair drawing card.'

Caught the Women

Newark.

For 'Here Comes the Navy,' at the Branford a big campaign has been used covering nearly everything but Harry A. Visel, assistant in publicity, added a clever touch by adding a competition for women as a stand-in for Gloria Stuart. As the picture does not directly appeal to women this direct sales campaign to women had just the right kick to it. He promoted the photography from Drew B. Peters, who had present two photographers every day who were kept busy. As far as known here this is the first direct sales campaign appealing only to women. Anyhow, the film did the best business for months and is holding over.

Gettin' the Farmers

Des Moines.

Tri - State Theatres (A. H. Blank) probably the first theatre group to disseminate propaganda at a state fair. In return for trailers at Tri-State houses, advertising the Iowa State Fair, Aug. 23-31, A. H. Corey, fair manager, is giving Blank's company free space in the machinery hall during the fair.

Tri-States ballyhoos soft seats for tired farmers; garden party umbrellas, chairs, swings and benches while they peruse the latest press material from Hollywood on the new pure pictures and a big book of stills to help 'em forget the drought.

Picking Up an Oldie

The Hague.

The big film distributors in Holland and managers of cinemas arranged a big film-ball at Zandvoort. Idea is that dancers made up like known film stars of Holland and abroad. Prizes offered by promoters of this gala night. Jury consists of film producers, journalists and artists.

Invitations have been sent out to foreign picture stars to attend and probably, several French players will come over. To be held in Casino, owned by Tushinsky, proprietor of several big picture houses in Holland.

Old in America, but a new gag here.

Dinery Mirrors

Canton, O.

Wallace (Doc) Elliott, manager Warner Bros. Alhambra here, has effected a nice tieup with the Kresge Co., for plugging his current attractions in the big store. Elliott secured permission to use the mirrors in the store's restaurant for this purpose. His artist, with the opening of each new attraction at the theatre, paints each of the mirrors with attractive signs. The store management co-operates with the theatre and names a sundae each week after the star of the picture and the theatre artist includes several plugs for the weekly ice cream special in his mirror announcement. Several thousand persons visit the restaurant department of the store each week.

Takes a Record

Liberty Pictures' press book is not very thick, but it is unique in that sever. of the eight pictures offered for next season are already made; probably the first time that any press book has offered an advertisement based on 87% of completed product.

Parking Law Stunt

Los Angeles.

New idea in the throwaway gag has been worked out by the Fox-West Coast Embassy here. House is distributing thousands of small cards, carrying banner line reading 'New Parking Law,' with body type reading that due to warm weather over a specied weekend, all persons are ordered to change their parking places from street corners, lonely roads, porch chairs, etc., to cool, comfortable accommodations in the theatre. Pix to be seen are then listed.

Nixed List

(Continued from page 5)

Hays is under no orders to seek a further compromise which would quiet even such skirmishes against the industry.

They joined with Hays' own lieutenants yesterday (Monday) in completely discounting reports, some of them published in the dailies, that Hays personally will intercede for the business at another session of bishops in Cincinnati. Catholic spokesmen at the same time knew of no second conference being scheduled, reminding that the church as a whole will not act until the Breen plan of self-censoring has been given an opportunity to prove itself.

The fact that Hays is now vacationing in Michigan, instead of in Honolulu as first intended, has no significance for major picture circles. These point out that if Hays voluntarily wants to visit Cincinnati, that is his own business.

Another angle which gave temporary weight to a revival of the Cincinnati conferences was Charlie Pettijohn's exodus from the city Friday. This has since proved to be on another matter entirely.

REDUST 'WILLOW WALK'

Hollywood, Aug. 13.

Sinclair Lewis' story, 'Willow Walk,' which has been on a Metro shelf since its purchase several years ago, is off for re-dusting.

Erskine Caldwell has been assigned to write a new treatment.

BEN BLUE

WARNER BROS. COMEDIES
Direction
LEO MORRISON Agency

"CINCH FOR LEGIT"
Says the Trade Press of

DARLENE WALDERS

Acclaimed the Outstanding Exponent of the Dance on Two Continents

"BILLBOARD," Aug. 11
"Easily the standout, however, and a girl who should be a cinch for legit work and a forthcoming name in dance circles in Darlene Walders."

"VARIETY," Aug. 7
"Darlene Walders, an acrobatic stepper who's as sensitive to rhythm as her limber limbs."
Odec.

THIS WEEK (AUG. 17), METROPOLITAN, BOSTON
Direction NAT KALCHEIM

ENTERTAINMENT
Experience • Service • Organization

F+M
STAGESHOWS
1560 Broadway New York City
A Subsidiary of
FANCHON & MARCO, Inc.

HECHT & MacARTHUR

AUDIENCE! ... *all the time!* ... **that's why BEN HECHT and CHARLES MacARTHUR are known as the** *"Greatest Writing Team in Motion Pictures!"*

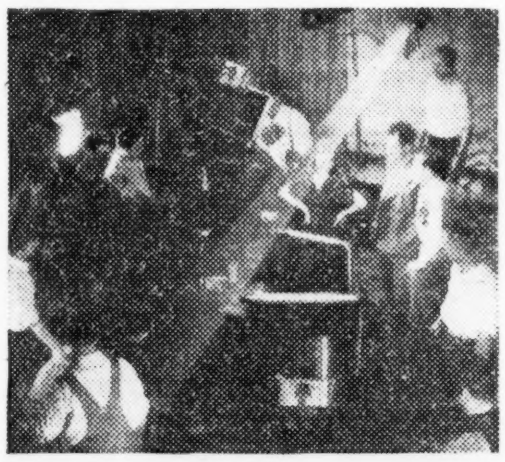
They started something

BEN HECHT *AND* **CHARLES MacARTHUR**

... authors and collaborators on such successes as "UNDERWORLD", "FRONT PAGE", "SCARFACE", "RASPUTIN" "TWENTIETH CENTURY", "VIVA VILLA!" ... launch their careers as producers and directors with "audience reaction" as their first and foremost consideration.

LASTING success in any endeavor is not to be achieved unless built on a foundation that is fundamental and basic. When **BEN HECHT and CHARLES MacARTHUR** started work on **"CRIME WITHOUT PASSION"**, ***they started more than a motion picture!*** They started to establish—once and for all—that revolutionary ideas are more important to the box-office than lukewarm traditions ... and that real story values and naturalness of characterization are more vital than names that scintillate on the marquee and lack lustre in portrayals on the screen. HECHT and MACARTHUR started—in brief—on the assumption that unless audiences are vitally absorbed and interested in what's going on—***all the time — it can't be real entertainment!***

In **"CRIME WITHOUT PASSION"** Ben Hecht and Charles MacArthur have crystallized their ideas with startlingly dramatic results. They have produced an intensely absorbing and entertaining picture guaranteed to tear the heart out of audiences as the action unfolds on the screen. Seldom has so terribly fascinating a character been conceived as their central figure of the criminal lawyer who literally took women's souls apart to satisfy his insane ego. **Seldom has a picture maintained so startling a dramatic tempo from start to finish. "CRIME WITHOUT PASSION"** ***is box-office!*** It is told with honesty, portrayed with virility, and directed with a real sense of dramatic values and human understanding.



ck with Stirring Melodrama!

"CRIME WITHOUT PASSION"

A Ben Hecht-Charles MacArthur Picture with

CLAUDE RAINS • WHITNEY BOURNE • MARGO

Written, directed and produced by Ben Hecht and Charles MacArthur

Lee Garmes, Associate Director and Photographer A Paramount Release

...and they finished it!

Read What the Critics Say:

Hollywood Reporter, July 28th:
"A stirring melodrama and a darned swell piece of entertainment . . . A picture that has sufficient creeps to send any audience out talking ... Hit of the picture is MARGO ... she comes through with an astonishing performance." — *Billy Wilkerson*

Screen Book, October: "At last a picture of a different sort . . . opens with a flash and whips along to a furious climax . . . Packed with thrills and suspense."

Photoplay, November: "Expertly handled. Good entertainment for those who appreciate a highly dramatic story."

"A superlative piece of craftsmanship . . . is as refreshing as it is a tribute to Mr. Hecht and Mr. MacArthur." — *Pare Lorentz*

All of which tends to prove that HECHT and MACARTHUR not only *started something* with "CRIME WITHOUT PASSION" . . . *but they finished it* in a way to meet with the approval of all audience-wise showmen who have seen it.

Paramount Pictures

NO NEW PROGRAM TRENDS

Petry Vetoes 'Free' Merchandising

Not Favorable to Arithmetic Table Solution of Station's No. 1 Vexation

Edward Petry station representation organization officially repudiates on behalf of its stations any system of merchandizing similar to that recently promulgated by Free and Sleininger. Latter firm in an effort to bring order and sense into the messy question of how much co-operation a station should give an advertiser set up a system of measurement for merchandizing activities. This is 'free' but limited, under a unit-counting arrangement, to definitely fixed amounts.

Petry organization has been wrestling with the same ticklish problem for some time but without evolving anything as tangible as Free and Sleininger. Stations in the Petry group seem sternly set against rendering marketing or supplementary assistance to advertisers without getting additional payment for such labors.

Petry takes the position that there is no such thing as free merchandizing by stations; that such service inevitably must be reflected in time rates. Therefore, argues Petry, advertisers not wanting such a service are taxed the same as those that do.

STATE OF IOWA MAY COMBINE WSUI, WOI

Des Moines, Ia., Aug. 13.

Plans are being made at the present time, according to Governor Clyde L. Herring, whereby the University of Iowa station at Iowa City and the transmitter of Iowa State college at Ames are to be merged into one powerful station at Ames for educational and police broadcasts.

A new wire network linking Des Moines, the capital, Iowa City and Ames, would enable all to use the facilities at great saving. Would mean the abandonment of WSUI, Iowa City, and result in a $35,000 annual saving to the state. Use of WOI at Ames would also avoid erection of two police broadcast units at a cost of $30,000 as authorized by the legislature.

Behind the proposal for the consolidation of the two stations is the fact that the Federal Communications commission at present is considering the advisability of curtailing the power at WOI, Ames, because the station does not use its full time privileges.

Governor's proposal would benefit all, it is said, because it would afford more program material and permit an enlarged educational broadcast series. No curtailment of time would result to any concerned as facilities now used are only 50% normal.

Fox Leaves WMCA for WGAR, Cleveland, Post

J. Leslie Fox joins station WGAR, Cleveland, Sept. 1 as sales manager. He resigned two weeks ago as v.-p. of WMCA, N. Y., after a six weeks' connection. He hails from the general managership of WSM, Nashville.

Prior to the Cleveland job Fox will relax for a spell in Bermuda.

Harrington to KWK

Chicago, Aug. 13.

John Harrington, with WGN here for two years as announcer and sports chatterer, switches down to St. Louis as program director and assistant manager of KWK. He joins that station next week.

Harrington was associated with KWK about six years ago, coming from that station to WGN.

PETRY REPS YANKEE WEB

Yankee network has appointed the Edward L. Petry organization as its special rep. Sales affiliation affects also the Shepard-owned stations in the regional web, which consist of WNAC and WAAB, Boston; WEAN, Providence, and WICC, Bridgeport.

Jack Field, who took charge of the Yankee business on the national end and when it left the Scott Howe Bowen books, has joined the Petry office as a salesman. Another newcomer to the Petry sales staff is Don Miller, formerly with Bowen.

Lee Everett at WJSV

Columbia put the program department of WJSV, Washington, through a shake-up last week. Lee Everett was brought in to head the department. For Everett it was a shift from WBT, Charlotte, where he functioned in a similar capacity.

At WJSV Everett succeeded Al Chance.

Donahue-Coe Adds Geo. Podeyn; Expanding Radio

George Podeyn, formerly with Batten, Barton, Durstine & Osborne, is slated to join the Donahue-Coe advertising agency on the radio end.

Donahue-Cox is expanding its radio department.

NO BOOZE ON CANADIAN AIR

Toronto, Aug. 13.

Despite the new legislative measures permitting the sale of beer and wines in hotels, the Canadian Radio Commission, federally-owned, has forbidden the advertising of such beverages by brewers, distillers and hotels over the air.

Commission, according to Chairman Hector Charlesworth, permits the broadcasting of the virtues of certain beers and wines in provinces where newspaper advertising of such beverages is permitted, notably Quebec and British Columbia, but not in Ontario, although several of the broadcasting stations here are owned by brewery and distillery companies.

GULF JOB FOR HAYES

Pittsburgh Radio Editor Hired As Air Expert

Pittsburgh, Aug. 13.

Jim Hayes, for the last year radio editor of Hearst's Pittsburgh Sun-Telegraph, is leaving next week to become associated with Gulf Refining Company as radio counsel. Hayes will write, line up talent for both of company's network programs and otherwise act in an advisory capacity on all broadcasting matters.

Hayes, a former navy lieutenant, was an announcer at WCAE before taking over the newspaper post. A recent trip to South America on a Gulf tanker, details of which he recounted a few weeks ago on one of Will Rogers' Gulf broadcasts, registered an emphatic hit with oil people and was believed to have hastened his appointment, which had previously been considered for some months.

Pickens Sisters return to the Gulf show Sept. 30.

Push 'Em Up WLW

WLW, Cincinnati, is scheduled to jack up its rate another 10% Jan. 1, making the increase the station's third since going 500,000 watts. Outlet's basic hour rate, effective with the beginning of 1935, will be $1,320. Initial boost took the rate to $1,090 and on Oct. 1 this basic figure will be replaced with another $1,200.

NBC is still trying to get a rate protection for the web's clients from WLW. Network customers feel that they shouldn't be subject to these boosts with each 13 weeks' renewal. WLW's rejoinder to this argument is that NBC clients can protect themselves against the station's periodic boosts by giving it a non-cancellable contract for 52 weeks.

SPORTS TAKE OVER RADIO

Chicago, Aug. 13.

Sports broadcasts seem the new radio cycle. Daily scripts, variety, comedy and drama have all had their day in the radio fad line. But all indications point to the growing importance of sports for sponsorship. Advertisers and agencies are combing the field for sporting events, and are going into sports which have never before been tried.

Starting with baseball, which is still the top radio sports broadcast of them all, the sponsors have spread to soft-ball, football, prizefights, auto-racing, hockey, basketball, polo, lacrosse, motorboat races, and even horseracing.

Mrs. Elsie Wolff, secretary to Edward Klauber, CBS executive v.p., became mother of a baby girl last week.

ABOUT SAME AS LAST SEASON

Same Comedians but with Grave Problem of Comedy Material — One Possible Trend That May Materialize Is Heavy Drama

PLAY ROYALTY

General entertainment trend in network broadcasting as regarded from the angle of program types will differ little this fall from what it was last season. Popular music remains not only the backbone but easily 90% of the anatomy of radio diversion. Even though the rush for comedy, which marked the opening of 1933-34 season, is not particularly intensified, none of the top ranking comics will be missing from the web fed kilocycles.

If there's any class of entertainment destined for a spread this coming season it's the straight drama. Only commercial which is slated to dish it out in full hour doses is Lux soap, with the material tab versions of legit successes and the casts headed by stage and screen names. If the Lux idea clicks, it is easy to presume that by mid-season the network schedules will be thickly studded with similar programs. This situation would for the first time make the play agent an important factor in radio, with script rights going skyhigh and perhaps, as in the recent case of Ward Baking, soon reaching the point where the royalty charges prove too depressing for the advertising element. In the event a heavy drama vogue is on the probabilities also are that salary level for actors will come in for a hefty boost.

Burn Up Material

What the name comics will have to contend with most is a lack of material. In the two or three years some of them have been on the air they have exhausted the stuff accumulated over a period of perhaps 20 years. Only solution to their problem will be to start repeating their old scripts with the resort to a little revamping and dressing up here and there.

Analysis of NBC's commercial schedule for the fall discloses that the dance band is still aces as a source of loudspeaker diversion. On the red (WEAF) link Sunday nights, for instance, every account but F. W. Fitch will have a musical aggregation of that description on its payroll. A similar situation will prevail on the same loop the following night as well as Thursday. Only classical music stanza pegged for bankrolling on NBC is that of Packard.

Beechnut is returning 'Red Davis' and Woodbury is attempting to repeat its click results on 'Dangerous Paradise' with a similar script and the Elsie Hitz-Peter Dawson combination. Outside of these and the Amos 'n' Andy perenial there are no installment affairs slated for either the red or blue loops. As happened last season, the Beechnut and Woodbury serials are so booked as to follow each other in that order three nights a week.

How the evening commercial programs will run in the fall on NBC's red (WEAF) and blue (WJZ) links, according to entertainment classification, is as follows:

SUNDAY

(Red)

American Rolling Mills—Band.
LaFrance—Variety.
F. W. Fitch—Pop Musical.
Chase & Sanborn—Variety.
Lyon's Toothpaste—Pop Musical.
Lehn & Fink—Pop Musical.
Pontiac—Pop Musical.

(Blue)

Real Silk—Pop Musical.
Fleischmann—Variety.
Gulf—Variety.
Jergens—News.
Tastyeast—Drama.
Gerber—Folk Songs.

MONDAY

(Red)

Gillette—Variety.
Molle—Variety.

(Continued on page 32)

NBC'S WORSE-THAN-EVER TRAFFIC JAM AS WAX SHOWS TIE UP LINKS EARLY

Irremovable Clause Demanded by Spot Accounts Rebounds Against Web—Growing Influence of Special Reps Strengthens Station Indifference to Network Plight

NBC has comparatively little evening time left unsold even on the blue (WJZ) loop but where the web is being badly stymied in the matter of accumulative income from this business is its failure to produce a goodly percentage of the stations stipulated on the client's list. Closer it gets to the fall the tougher does NBC find the problem of clearing time on affiliated outlets, particularly in certain strategic spots.

What has intensified the situation for the web is the fact that spot broadcasting contracts are being handed out this season earlier than in previous years. Majority of these accounts, benefiting from experience, are demanding irremovable clauses and when the web approaches the station about making room for one of the chain's new accounts the affiliated outlet explains that the required spot is filled and adds that nothing can be about it because of the irremovable angle.

Not a few commercials will debut on the two links this fall with important points of distribution missing from their hookups. And it won't be because these accounts hadn't asked for them. Ad agency men complain that the accounting to their clients for these gaps is responsible for more wear and tear on their nerves than any other phase of their business lives. The average client, accustomed to getting the pages he wants from a magazine, can't understand why a network is unable to produce the towns listed in its rate card.

Another commonly adopted procedure among affiliated stations that spells trouble for NBC has to do with the pledging of network niches to spot broadcasting clients. After the outlet has received a query from its special rep about the future availability of a spot currently filled by a hookup show it inquires of the web whether the account is renewing and also the expiration date of the present contract. If the web doesn't come through with a quick and satisfactory answer the station counts off 13 weeks from the date the program started and then advises its special rep that the spot will be available after such and such date. What has made this relations angle between network and associated station an increasingly stringent one is the tendency among indie outlets to work more closely with their special reps and to take the latters' advice on what to do when the dilemma revolves around the question of network versus spot business. This personal relationship which the special rep has developed for himself is something that is causing no little worry to the web's higher-up.

Horse Shows, Golf, Polo On Air to Bait Swells For Brunton Regional

San Francisco, Aug. 13.

Ralph Brunton and C. L. McCarthy are working on a deal for Brunton's Northern California Broadcasting System to establish remote controls in the virginal radio towns of Carmel, Del Monte and Monterey down the peninsula.

Means that the NCBS would augment its present agricultural listening group with the society mob anxious to hear the golf tourneys, polo matches and horse shows that would be broadcast from those swank spots.

Brunton and McCarthy are talking to civic and business leaders in those towns now, and may have some deals set within the next week or so.

TOO MANY IMITATORS

Kay Van Riper Will Dig Herself New Idea

Los Angeles, Aug. 13.

Kay Van Riper now heading for a vacation in New York will be back on the Los Angeles air Sept. 2 with a new program. She will discard the historical angle due to the numerous imitators of her 'Coronets' program

A record for Los Angeles was hung up by the authoress when 'Coronets' completed three years of broadcasting with its final program on Aug. 12.

FIGHT PEDAGOGS' 25% RAID

Radio and Censorship

Radio broadcasting, while watching from the sidelines as the film industry struggles with the clean-up disciples, seems to have taken its cue that a little advance self-regulation is a healthy thing in forestalling possibilities. Not that radio is wholly free from either the threat or the actuality of censorship. It has the threat in the Tugwell bill, and the philosophy behind it, plus the malcontents of pedagogy, and it has the reality of censorship through measures already taken by the federal communications and trade commissions plus the incalcuable future extensions of such official regulation.

But the self-regulatory tendency is not waiting for the wrath to fall. WPEN, Philadelphia; WBT, Charlotte, and NBC, Chicago, have just promulgated fairly drastic precepts for the submergence of the more odious forms of advertising copy. Other stations already have stiff standards. Invariably advertising copy rather than programs is recognized as the natural offender and therefore the natural attracter of censorial attention. Seldom has the typical radio program been bespeckled with anything off color or off side. It's generally the sponsor's message that needs the restraining hand of discretion.

It is a well established dictum that all continuity departments, from the networks to the small regional stations, are engaged in a constant struggle with advertisers and advertising agencies to tone down, debunk, and rationalize the selling blurbs. Of course a compromise is the best that's achieved. Yet more and more the radio industry perceives the menace of advertising copy that makes absurd claims, flies in the face of science and common sense, shamelessly exploits medical charlatans and, perhaps worst of all, seeks to discredit and belittle all competitive products.

Imposition of censorship by stations and networks is far better than the encouragement of an outside movement by unsympathetic reformers. It is the difference between holding a lot of drug and food accounts in the future or having them forced off the air through their own shortsightedness.

A backward step in the quality of programs has recently been taken by a group of eastern stations which have sold time to a fortune-teller. Seer is cleaning up but the stations are cheapening themselves and broadcasting generally by this recession to 1928 standards of money-getting. This, however, appears to be a retreat in the face of a general advance elsewhere.

Radio already knows what a deadly and unfair position some advertisers have forced upon the industry in insisting that sales results from radio programs shall be immediate, phenomenal, and at a minimum investment in talent and showmanship. A small town installment jeweler, impatient of every minute not given to his sales plugs, isn't so very different from some of the big sponsors who fail to remember that the sales privilege is granted and validated for entertainment rendered. Never-a-thought-for-tomorrow policies of advertisers should not be permitted to jeopardize or embarrass an industry that is bigger than its biggest customer.

SELL SPANISH RIGHTS OF CHANDU

Spanish rights to 'Chandu the Magician' have been acquired by the Conquest Alliance Co. Makes the first time that an American serial originally created for air purposes has been adapted for foreign broadcast placement.

Conquest is figuring on booking the serial with an American manufacturer whose distribution includes Spanish-speaking countries in South America and the West Indies.

NBC Engineers Fined

Des Moines, Aug. 13.

C. I. Russhon, NBC employe, has been found guilty of four separate charges of pointing a gun and three of four separate charges of assault and battery. G. O. Milne, also an NBC employe, was found guilty on one charge of assault and battery. The charges were filed against the two men by each of four local boys as result of an altercation between the NBC men and the boys on Aug. 26 near Camp Dodge. Russhon was fined $35 and Milne $5, and their attorney has given notice of appeal to the Polk county district court and has posted appeal bond to cover the fines and costs.

Altercation occurred when the NBC men were en route to the camp to make tests for their short wave apparatus in connection with the flight of the stratosphere balloon from Rapid City, S. D., and were unable to pass a coupe driven by the boys.

Hayloft Drama Gets a Tumble From Ad Boys

Commercial broadcasting may soon start dipping into the summer theatre camp for some of its drama. Stack-Goble agency is working one of these propositions for a client. Group involved are the Hedgerow Players of Moylan-Rose Valley, Pa., with Jasper Teeter the director.

Idea would be to broadcast direct from the group's stage a condensed play running an hour with an orchestra supplying the incidental music. Players would work without scripts.

As mapped out by the agency, the series involves a stretch of 26 weeks on the basis of one broadcast a week.

Yankee network this week remotes a performance with Laurette Taylor from a summer camp theatre at Ogunquit, Me.

LOS ANGELES MORE ACTIVE HENCEFORTH

Hollywood, Aug. 13.

Don C. Gillman, v.p. of NBC; A. A. Schechter, head of the company's news service, and A. A. Yoder, western publicity head, in town for several days looking over general situation with view of NBC broadening operations from this point on etherizing. With this in mind Harold Bock comes here from Frisco to be local publicity contact for chain starting August 20.

Bock was VARIETY correspondent in Frisco for the the past four years.

RADIO ANSWERS UPLIFT GROUP

Industry Alive to Confiscation Menace If One-Quarter of Facilities Arbitrarily Assigned to Schools, Churches

WOO PRESS

Washington, Aug. 13.

Bitter and prolonged discussion will center about investigation of the Federal Communications Commission into the question of reserving broadcasting time and channels by statute for allocation to non-profit stations and for educational, social and cultural use.

The existing licensees will fight to the last ditch to prevent Congress from snatching as high as 25% of the limited number of assignments for the sake of religious, educational, agricultural and similar organizations is indicated by the manner in which trade associations are preparing to present evidence showing the injustice of the proposal and the lack of need for such drastic action.

Strategy of commercial broadcasters will be to demonstrate as completely as possible that adequate opportunity is afforded under present setup for non-profit programs. First shot in defensive campaign was fired several weeks ago, when Merlin H. Aylesworth, NBC head, told National Education Association convention that 'education gets a 50-50 break over our networks.'

Exact statistics on the division of time between commercial and sustaining programs, education and amusement, profit and non-profit stations, and other salient points, are being compiled for presentation to the commish by commercial operators. Will strive to show that criticism of commercial programs is unjustified and that listeners get plenty of culture and education along with their entertainment and advertising ballyhoo.

Cultural Group Will Also Fight

Although educational organizations are expected to conduct a militant attack on the current policy, it was learned that many existing stations operated by colleges, churches, labor organizations and similar licensees will join the move to block possible Congressional action. These operators will protest that at present they have a better break than they could expect if attempts were made to increase the number of such enterprises.

One argument which is expected to serve as a major weapon in behalf of the present policy is to the effect that, if facilities are reserved for more non-profit statios, the new licensees, in order to continue operation, will have to sell time and thus will enter direct competition with commercial enterprises.

While it is agreed that various colleges and churches, which at present lack broadcasting facilities, would like to go on the air, industry observers point out that few of the non-profit stations are in financial position to operate more than a few hours daily and that, on the whole, the number of organizations desirous of obtaining assignments for educational, welfare, religious and cultural purposes is relatively small.

Broadcasters are looking for newspaper support and are preparing to employ last-resort measures to head off Congressional action if situation appears bad following commish hearings. Figure press will come to the rescue because so many papers own or have an interest in outlets.

Nation-wide appeal by air may be attempted to stir up radio audience to write letters to members of Congress opposing any reduction in commercial facilities, but until hearings have been wound up no move of this sort is anticipated.

Doc Brinkley Can't Get Stations to Sell Him 300 ½-Hours on Year Deal

Dangers of Zeal

Philadelphia, Aug. 13.

A penchant for special scoop news flashes led WIP into an embarrassing situation last week. A fire at the Anchorage cafe, something like a Sterno flame, was publicized as a great conflagration, and dramatically aired by WIP with the clanging of sirens, fire alarms and excited announcers right from the station's remote spot.

P.S.—The 'fire' happened the night before.

OLDEST DRAMA PROGRAM OFF

Radio's oldest dramatic commercial, the Soconyland Sketches, washes up on NBC with the Sept. 25 broadcast. Show has been running consistently for seven years. Windup date will account for its 378th program.

Only stanza that dates farther back than Soconyland is the A & P Gypsies.

LAWRENCE TIBBETT'S $4,000 FOR 45 MINS.

Lawrence Tibbett will head the 45-minute Tuesday night affair that Packard Motors debuts on the NBC blue (WJZ) link Sept. 18. Wilfred Pelletier will conduct the symphonic aggregation. Deal all around is for 26 weeks, with Tibbett's end $4,000 per broadcast.

With him on the series Tibbett will have guest warblers whom he will introduce as coming youngsters in the concert and opera field.

ESTY AGENCY'S NEW RULE

Artists Must Reveal Other Commitments First

As the result of an experience it had with Jane Froman the William Esty agency has adopted a new policy toward artists who submit themselves for an audition. Before the agency starts talking terms the mike performer will have to stipulate on paper whether there are any other existent program obligations and whether these obligations restrict the artist's services elsewhere.

Esty agency became miffed at Miss Froman last week when it found that the warbler's contract with Pontiac prevented her from joining the cast of the proposed Camel show. Restraining circumstances were revealed after the agency had auditioned her to the account and received instructions from the Winston-Salem source to give her a contract.

It then developed that her Pontiac agreement restricted her from working for a competitive product or from doing more than a half hour weekly on a network hookup for any other account. Camel's arrangement with CBS calls for two half hour programs a week

Miss Froman afterwards explained that she had been under the impression that the account had intended to use her, if acceptable, on only one of these half hours.

Admiration

CBS press department, New York, has started to plug the ad agency producers of its programs via the picture route. First to get a boost along this line is Herschel Williams, of J. Walter Thompson.

Chicago, Aug. 13.

Dr. John R. Brinkley, the Kansas politician and gland redecorator, is trying to organize his own chain for the advertisement of his new Del Rio hospital and gland treatment. He is contacting major midwest stations with an offer to take six 30-minute programs across the board at 7 p.m. Is willing to pay any rate the station will set up.

Doc Brinkley promises to pay for all line charges from his studio down in Del Rio, Texas, and is willing to signature for 300 broadcasts under a blanket contract.

Stations Back Away

But the doctor is having considerable difficulty in getting any station to okay the deal, despite the long-term, high rate offer. He has contacted such stations as WOC-WHO, WSM, WSB, WHAS, KSD, WDAF, and other transmitters which are the cream of the 25,000 and 50,000 watt list in the midwest. But the turn-downs are unanimous. Stations won't touch the program with a 10-foot pole and it's likely that if Brinkley is to go on the ether this fall it will again be on the one-lunged stations in crossroad centers.

Stations are leery of any Federal commission entanglements since the government has taken Brinkley off the air in Kansas and burned at the Brinkley 150,000-watter in Mexico, XER. Brinkley is still talking of opening a transmitter on a boat out in the Gulf of Mexico as a possibility if he doesn't get his big-station chain ready by Oct. From the reaction of the stations it looks like Brinkley ought to start outfitting that boat.

60 NBC ACCTS., BUT ONLY ONE 100% NEW

Lone newcomer to network broadcasting represented on nthe NBC list for the fall is the Provident Mutual Life Insurance Co. of Philadelphia. Other 60-odd accounts are either year in and year outers on the NBC books or returning prodigals, with Enna Jettick Shoes (Dunn & McCarthy) an example in the latter respect.

For Provident it will be a quarter hour Tuesday nights, starting Oct. 2, with a historical drama filling in the space between plugs. Contract stipulates 23 stations on the red (WEAF) link.

Trade Commish Wants No More Continuities

No longer are the national webs and local stations required to furnish the Federal Radio Commission with copies of commercial continuities. Commission figures that it has enough samples to serve its purposes.

FRC decided several months ago to inquire into the line of advertising broadcast over the air with a view to determining whether any of it was contrary to the law or came under the heading of unfair practices, with the result that broadcasters were asked to forward carbons of all their sponsored continuities.

DANNY MALONE
Singing
15 Mins.
Sustaining
WJZ, New York

With much blowin~ of trumpets and flapping of bunting, Danny Malone, a new Irish tenor, arrives on the scene, as a special NBC import. As if there weren't already an overdose of Irish tenors on the air waves over here.

And Malone, at least on his inaugural program, wasn't any better—wasn't as good for that matter—than a number of local lads.

Story, as sent out by NBC and as announced on the air waves just before Malone bowed in, is that only a few months ago Malone was a dock hand in Liverpool, where NBC discovered him and he became an overnight sensation. Those in the U. S. with good memories will recall that story having been disseminated in the U. S. via newsreels about three years ago.

Whether the story is true or not doesn't matter, however. The fact remains that Malone has a fair to middling voice, and, properly handled, can make an okay number two attraction on a variety program. More than that should not be looked for. *Kauf.*

CURTIS BLAKESLEE and HELENE MAE
Songs
25 Mins.
Sustaining
WGY, Schenectady.

This is one of the mixed duos of trained voices now heard over WGY on an early-evening program. Blakeslee for sometime soloed on a supper-hour shot and then on a late-evening spot, with a string ensemble. Several months ago he teamed with Miss Mae. Blakeslee is a tenor and his partner is a soprano.

Both have good voices. High soprano, clear and rangy though it be, sometimes sounds a bit sharp. Blakeslee possesses a sweet, smooth tenor, plus a style which is well suited to the amplifier. He is more impressive in solos. Miss Mae's high voice, coupled with the arrangements used, tend to subordinate him in duets. Nevertheless, Blakeslee's singing lends strength and balance to the twosomes. Couple confine their selections to better grade music.

They receive excellent support from Edward A. Rice, violinist at WGY since the pioneer days, and John Fink, pianist. Rice and Fink also solo, the former drawing a deft bow and the latter fingering the ivories skillfully.

A high class broadcast. *Jaco.*

SUNSHINE PERIOD
With Mr. and Mrs. Allen LeFevre
30 Mins.
Sustaining
WGAL, Lancaster, Pa.

Sunshine Period is rounding out its third year on station WGAL as a sustaining daily feature. The program, originally started as a quarter hour feature, was increased to 30 minutes in its second year.

Spreading sunshine through songs, helpful messages, religion and philosophy, to invalids and shut-ins is the purpose of this feature. Birthday greetings, messages of congratulation and bits of personal news about program fans are also included.

Program has always been a strong mail puller and has enjoyed increasing popularity. It has been responsible for dozens of personal appearances in addition to request radio programs.

Mr. and Mrs. Allen LeFevre conduct the program. They sing request songs and offer instrumental solos. In addition they bring guest musicians and speakers to the air several times weekly.

On the air daily at 4:30 o'clock.

SOCONY PLEASURE CRUISE
With Charles Silverson, Connie Gangi, Ken Loysen, Jack Driscoll, Jack Foy, Ben Weaver, Allen Sisson.
Musical Variety
15 Mins.
COMMERCIAL
WHAM, Rochester.

Socony has signed to back this show Wednesday, Thursday and Friday nights at 6:30 with latter two nights piped to WSYR, Syracuse, via A.T. & T.

Cruise opens with steamboat whistle and swings to a strong start with deep-sea music softening for opening credit spiel. Charles Silverson has the music stick with strong support on the lyrics by a newcomer, Connie Gangi, and WHAM's vet vocalizer, Ken Loysen. A real drawing card is Jack Driscoll as m.c. and impersonator.

Idea seems to be to toss in specialties, with Jack Foy, hillbilly, and Ben Weaver, basso profundo, already getting a whack at the spot.

Socony has a hit provided the fans learn to like their music fast without benefit of brass. Commercial credit is palatable with Allen Sisson doing the straight plugging and Driscoll maneuvering one tie in per program.

Contract specifies 13 weeks. Placed recently by Howard Meighan of J. Stirling Getchell agency, New York.

AMATEUR HOUR
With Major Edward Bowes
60 Mins.
Sustaining
WHN, New York

It won't be long before this Tuesday night shindig will be alienating 'em in hordes around New York from the networks' kilocycles. For showmanship, deft handling, color and human interest appeal it's one of the slickest things yet effected by any of the New York stations. What makes this a lively, consistently interesting round of the clock isn't the idea of the amateur night itself. Credit is wholly due that suave Broadway showman, Major Edward Bowes, for his piloting and m.c.ing of the event and the WHN personnel responsible for the preliminary picking and the other details.

Major Bowes knows the mental and cultural strata that once helped make the nabe house one of the juiciest investments in the amusement business and it is to this class of clientele that his amateur night caters. That they probably eat it up seems assured. The humming of the Loew switchboard, through which WHN is connected, during the 8 to 9 o'clock stretch tells the story. Pulling 2,000-odd calls on a broadcast is no minor feat, particularly when WHN's comparative status and the strong ether competition surrounding it are taken into account.

While the broadcast is on they phone in to cast a vote for a favorite just aired, to make requests, or to chide Major Bowes for cutting off some candidate or for talking too much, himself. If Major Bowes thinks a tyro's efforts has passed the indulgence point the latter is abruptly halted by the ringing of a gong. The gong idea here is a species of substitute for the hook of the old vaude house days. Listeners frequently phone in suggesting that the major apply the gong to himself.

Talent that Major Bowes parades before his mike is of a highly varied assortment and well balanced. Though warblers as a class predominate there's a goodly representation of mike and screen name impersonators and novelty instrumentalists. About the only element not included are elocutionists. Occasionally they pop up at the studio arrayed in costume, as did a Swiss yodeler on last week's (7) program. This yodeler, incidentally, received two phone offers for a job while the program was still on. One bid was from the operator of a Bavarian cafe in the Yorkville section.

Votes received by phone for the various performers are tallied and the summaries for each disclosed over the air between numbers. Few of the tryouts make it hard on the ear. They don't last long enough to reach that point. What is especially surprising about the whole affair is the amount of relatively good stuff that the occasion produces. Major Bowes, revealing another astute twist, makes it a point to round out each event with a couple of his 'finds' culled from previous amateur nights. One of these, Leo Freedman, who has developed into a regular added attraction for this stanza, packs a dramatic tenor that with proper handling could get places. *Odec.*

Lila LEE and Robert ARMSTRONG
Dramatic Playlet
COMMERCIAL
WEAF, New York

Couple of Hollywood personalities performed from NBC's New York studios for the Fleischmann Varieties. They were equipped with a tight if trite little vehicle that might have been called 'Birds of a Feather Eventually Get Together,' but wasn't.

Succinctly, a dame (Lila Lee) wants $10,000 (a lot of money even in a plot) from a tough private detective (Robert Armstrong) on the strength of a letter (the inevitable telltale ticket to Ossining). They exchange verbal thrusts, threats and wisecracks. The dick outthinks and outwits the blackmail lass, retrieves the letter he should never have written. However, he likes the gal and the episode ends with the tough guy getting soft (in a hard-boiled way).

Nicely handled by the two Hollywoodites. *Land.*

HARRY ROSE
Singer, Comedian
COMMERCIAL
WABC, New York

Harry Rose appeared twice during the so-called Everett Marshall Vanities (Bisodol) but did not command much attention as a radio possibility in either try. His gags, few in number, were poor in quality and when he hopped into the singing end there wasn't enough to stand out. It wasn't bad. Just not memorable.

A long-winded and rambling parody dealt with the Canadian quintuplets. This was topical and page one human interest. Possibly the sticks got a kick out of the song. It included all the standard baby jokes. And ended with a lyrical pun about Canada dry. It didn't seem very effective although at least it represented an effort on Rose's part to fortify himself for radio with up-to-date material. *Land.*

ALFRED E. SMITH
Address
30 Mins.
Sustaining
WMCA, New York

Not that the Brown Derby statesman wants or would accept a radio commercial but just in case it may be set down that he would be a great bet for any sponsor. His radio audience in 1928 pre-dated Roosevelt's in size and his vigorous style has lost none of its punch.

He was in rare form as he tore into the Charter Commission from whose chairmanship he had just resigned. His flair for vivid yet homely phrases, his capacity to convince, and his straight-from-the-shoulder delivery all combine as before to mean a speaker that holds his audience intent upon every word.

WMCA got a swell break in having Smith. Must have been the largest listening audience of the night and pushing the so-called big four, WEAF, WABC, WJZ, WOR right out of the picture for a half hour of public events dished out in the flavor the public likes. *Land.*

'CARE AND FEEDING OF HOBBY HORSES'
Novelty
30 Mins.
COMMERCIAL
WABC, New York

Leisure League of America, address Rockefeller Center (NBC's backyard), broadcasts every Monday night at 10:30 over the CBS web a novelty program called 'The Care and Feeding of Hobby Horses.' Leisure League has pamphlets to sell at 25c each. Two bits, it is stated, covers printing and mailing costs. As this aspect is not overstressed it is possible to credit a certain plausibility in the assertion. Selling of pamphlets is lightly alluded to in the copy in a casual manner not characteristic of typical commercials.

Program is devoted to hobbies profitable in filling time or purses. Different personalities are selected, incidents from their lives and concerning their hobbies are dramatized.

Irene Castle's mania for derelict dogs is explained in terms of a rescue of herself as a girl. A Topeka lady, restless of waiting for her husband to finish long office hours, develops a knack for making handkerchiefs and from this hobby a small industry now locataed in Enid, Okla., gives employment to 14 full time and 60 part time workers. Sigmund Speath (personally) explains how unmusical and untalented persons may make music and have high fun therefrom.

Lively music is used every now and again to whoop up and maintain an atmosphere of gaiety and good times. Profitable employment of spare time either for inherent pleasure or possible pecuniary benefit is a problem and question close to millions of souls.

An enjoyable variation in radio programs. *Land.*

GEORGIE PRICE
Singer, Comedian
COMMERCIAL
WABC, New York

Georgie Price is doing a spurt for the 'summer interlude' program of Ex-Lax. With him is the pip Lud Gluskin orchestra and a nimble-digited lady named Henrietta Schumann, who rattles off pianoforte calisthenics in the platform manner, although she has been lately identified a great deal with Radio City Music Hall presentations. It all spells out good entertainment.

Notably Price. This lad has what registers for the cosmos. He has a flexible rich-bodied singing voice. He has a knack for mimicry. And, finally, he has knowledge and feeling for dialog. He can slip the right nuance to a spoken phrase. He decorates a program such as this with zip, humor, and variety. *Land.*

CAPT. BILL'S ROD and GUN CLUB
Talk
15 Mins.
Sustaining
WINS, New York

Compared to a similar seance conducted by WOR, the Captain Bill affair is weak only in its selection of guest tale spinners. The captain himself, from the loudspeaker angle, fits the role neatly and does an effective job at stimulating the interest of the angling fraternity. His spieling manner is smooth, though a little too fast, his citing by name of the recent fishing feats of others spells good showmanship and his reports on where the creatures are currently biting best have a newsy element that is all to the program's favor. He could to advantage drop his penchant for reading poetry.

As his guest on last Thursday's (9) inning, Capt. Bill had 'Wild' Bill Fleming, whom he introduced as president of the Manhattan Rod and Hunt Club. Fleming's specialty apparently is going after 'em with the high-powered shotgun. Fleming read a windy essay on what to him had been an exciting encounter with a pair of grizzlies in the Rockies. Tendency to use five words where one would do, and over-exaggerate the intensity of a situation, was typical of the stuff found in the average outdoor sportmen's magazine. *Odec.*

'THE O'NEILLS'
With Kate M'Comb, Ae McAllister, Jimmy Tansey, Jane West
Serial
15 Mins.
Sustaining
WOR, Newark

'The O'Neills' is a script program that has been running five days a week over WOR for about a month. It is being promoted by radio-wise Ed Wolf in the belief, no doubt, that the scarcity of script shows on the evening niches last semester makes the chances good to slip a family saga over at this time.

Emphasis of the O'Neills is Irish. It compares naturally and readily to Gertrude Berg's 'Rise of the Goldbergs' of Yiddish emphasis in general character, although unalike in literary and acting style. Instead of the soft casualness of characterization, the mellow humanity of the Berg narrative, this story bears down on the sharper notes of family hokum comedy. It is reminiscent of the domesticity in the vaudeville sketches and plays of George Kelly, Harry Delf, Anne Nichols and authors who found in other days a profitable theme in the everyday details of lower class clannishness.

'The O'Neills' like all scripts should probably not be classified too easily on the basis of one hearing. Installment heard had the son of the house abed from an accident and the neighborhood through the connivance of a busybody supplying him with a bedroom banquet. It seems obvious that author, Jane West (also a member of cast), is chiefly concerned with the trivia of family existence. This emphasis upon petty matters, near to the hearts but far from the realm of orthodox drama, has accounted for the success of lots of radio scripts. There is a natural affinity between them and the daily cartoon strips.

Characterizations are done with a broad brush. Fine etching is missing. Dialog is exuberant with sentimentalities. Program is consciously and artfully striving to hit the common denominator of large masses of non-discriminating mortals. And may succeed. *Land.*

MILTON BERLE
Comedian
COMMERCIAL
WEAF, New York

Comical cuss has been on the air before, doing from fair-to-middling to pediculous. This guest appearance for Rudy Vallee is different to the degree that the master embezzler of other people's material is now paying his own money to an author.

It was a pretty slick comedy script he handed Berle. It had a topical idea always a help in making a comedian's remarks linger in the memory and get quoted (maybe) in table talk. So Berle discussed clean entertainment. Very topical. And with Berle in the pulpit funny to start with.

It's still apparent that Berle's one-two, one-two tempo in the comedy ring qualifies him for attention in all departments, radio along with vaudeville, legit and night clubs (although his mugg is an enemy of the motion picture camera). So it's only necessary to say that Berle can take care of himself on any radio program. *Land.*

JOAN LOWELL
With Al Sherman
Interview
15 Mins.
Sustaining
WNEW, New York

Not even the mike feazes this femme glorifier of adventure, catch-as-can or otherwise. In fact, she was a little too fast on the takeoff and finish for her question feed, Al Sherman, picture reviewer on the New York Morning Telegraph and WNEW's regular purveyor of screen chit-chat. What accounted for Joan Lowell's appearance in the WNEW studio last Wednesday night (8) was an adventure film of hers, 'Joan Lowell, Adventure Girl,' which had just opened at a Broadway house, the Rialto.

Interviewee's flair for flippancy and the debonair manner when faced with the electric earpiece isn't at all surprising, for this is the same Joan Lowell, who, as her memoirs tell, learned while still in pigtails to spit against the wind as expertly as any oldtime deckswabber and to give the best of them aces and spades in the art of cussing. To neither of these talents did she resort during her brief interlude on WNEW. Spurred on by Sherman's queries, she gave a sprightly account of her wanderings down the Amazon, kidded the would-be adventurers who are determined on going along with her until they get a peek at her 48-foot schooner, and rang in a plug for 'Adventure Girl's' Broadway stand by announcing a free trip aboard the boat to the girl who turns in the best adventure letter to the Rialto theatre.

WNEW garnished up the Lowell event with a dance combo and a crooner. *Odec.*

Gene Stafford named manager of production and studios of WMCA, New York, and the American Broadcasting System. Assignment also makes him top man over the announcers.

CORNELIA OTIS SKINNER
Characterizations
COMMERCIAL
WEAF, New York

Cornelia Otis Skinner is the institutionalized daughter of another institution, Otis Skinner, 55 years an actor and star of the legitimate stage and still going strong. Daughter does one-woman entertainments embracing a wide range of skits and characterizations. Another of the same exclusive profession of big time elocution is Ruth Draper. Both ladies get big prices in legitimate theatres, concert auditoriums and school halls. Their entertainments might be described as glorified and intellectualized chautauqua. And of their cleverness there is no doubt.

For Rudy Vallee's Fleischmann show the choice of Miss Skinner was 'Nurse's Day Out.' Vallee commented that he had personally insisted upon her using this tidbit. It's a good radio morsel and was vivid and alive as given.

Cornelia Otis Skinner has a rich-bodied contralto voice that comes across perfectly on the air. She is every inch a trouper and an actress and uses her voice and tricks for real effects. She can win, hold, and enthuse any radio audience when her material is as pert as this sample. *Land.*

No New Trend

(Continued from page 30)

Pepsodent—Drama.
Studebaker—Pop Musical.
Firestone—Pop Musical.
A. & P.—Pop Musical.
Colgate—Variety.
Carnation—Pop Musical.

(Blue)

Sun Oil—News.
Pepsodent—Drama.
Vick—Pop Musical.
Beechnut—Drama.
Woodbury—Drama.
Nor'west. Yeast—Pop Musical.
Plough—Pop Musical.
Sinclair—Variety.
Princess Pat—Drama.

TUESDAY
(Red)

Gillette—Variety.
Pepsodent—Drama.
Philip Morris—Pop Musical.
Lady Esther—Pop Musical.
Premier Pabst—Pop Musical.
Texaco—Variety.
Palmolive—Operetta.

(Blue)

Sun Oil—News.
Pepsodent—Drama.
Eno Salts—Drama.
Packard—Classical Music.
Household Fin.—Pop Music.
Provident Ins.—Drama.

WEDNESDAY
(Red)

Gillette—Variety.
Molle—Variety.
Pepsodent—Drama.
Royal Gelatine—Variety.
Lady Esther—Pop Musical.
Bristol-Myers—Variety.

(Blue)

Sun Oil—News.
Pepsodent—Drama.
Vick—Pop Musical.
Beechnut—Drama.
Woodbury—Drama.
Eno Salts—Drama.
Sloan's Liniment—Drama.
Vince—Folk Songs.
Enna Jettick—Pop Musical.
Ralston—Drama.

THURSDAY
(Red)

Gillette—Variety.
Molle—Variety.
Pepsodent—Drama.
Fleischmann—Variety.
Maxwell House—Variety.
Kraft-Phenix—Variety.

(Blue)

Sun Oil—News.
Pepsodent—Drama.
Father John—Pop Musical.
Borax—Drama.

FRIDAY
(Red)

Gillette—Variety.
Pepsodent—Drama.
Cities Service—Pop Musical.
Phillips Mag.—Pop Musical.
U. S. Tobacco—Variety.
Campana—Drama.

(Blue)

Sun Oil—News.
Pepsodent—Drama.
Vick—Pop Musical.
Beechnut—Drama.
Woodbury—Drama.
Bromo-Seltzer—Variety.
Cutex—Pop Musical.
Armour—Variety.

SATURDAY
(Red)

Swift—Pop Musical.
Smith Bros.—Pop Musical.
A. C. Spark Plug—Variety.

(Blue)

RCA Radiotron—Drama.
Dr. Miles Lab.—Variety.

COLUMBIA LIST

Columbia's evening commercial programs for the fall break up when classified as follows:

Health Products—Pop Musical.
Campbell Soap—Variety.
Studebaker—Pop Musical.
Ward Baking—Pop Musical.
Blue Coal—Drama.
Kolynos—Drama.
Wrigley—Drama.
Gold Dust—Pop Musical.
Philco—News.
Barbasol—News.
Bayer Aspirin—Pop Musical.
Sanka Coffee—Pop Musical.
Phillips Toothpaste—Pop Musical.
Jad Salts—Drama.
True Story—Drama.
Castoria—Variety.
Cream Wheat—Drama.
Ford—Pop Musical.
Lady Esther—Pop Musical.
Chesterfield—Classical Music.
Ex-Lax—Variety.
Woodbury Soap—Variety.
Grunow—Classical Music.
General Cigar—Variety.
Grapenuts—News-Pop Musical.
Borden Co.—Drama.
Time—Drama.
Vick—Pop Musical.
Ironized Yeast—Pop Musical.

2ND COLUMBIA NETWORK?

Removing Some of the Guesswork

Raymond O. Davies, former dean of Drake University and now associated with General Marketing Counsellors, Inc., is in process of developing a contraption for automatically checking programs. Professor Davies' idea is to install the mechanisms in from 20,000 to 50,000 home sets. Distribution would be national and cover what is considered by research experts to be the key points.

Davies' mechanism will function on the principle of the barometer clock, with the attached paper discs recording the number of hours during the day that the set was in operation and the stations tuned in. From this info there could be computed the comparative popularity of network and local programs and the stations listened to most in a particular community.

Professor Davies doesn't know what he will do with his checking affair. He would prefer to have it financed as an educational venture. Davies so far has not offered the idea to the Association of National Advertisers and the American Association of Advertising Agencies as a substitute for their joint program checking system, popularly known as the Crossley Reports.

Brotherhood Bond Still Unites NBC And Seth Parker; Back on Air Soon

Everything between Phillips Lord (Seth Parker) and NBC is again hotsy-totsy. Following the straightening out by John Royal of some differences existing between Lord and the NBC Artists Service and a slew of personal jams that Lord got himself into, the network has arranged to allay all reports by picking up the 'Seth Parker' creator for a cross-country broadcast. Program will originate from Lord's cruiser currently located in the Panama Canal Zone.

Among Lord's major troubles was the conflict he became engaged in with natives on the Island of Jamaica while making a screen travelog. While Lord was trying to get out of this complication, which eventually reached the files of the State Department in Washington, various manufacturers in the United States were burning up at his failure to live up to agreements with them. Most of the Lord cruiser had been equipped with contributions. To these manufacturers Lord gave promises. He assured them that during the cruise he would take pictures of each one's equipment in use and forward the plates to the manufacturers concerned so that they could reproduce the photos for distribution among the trade, as well as for advertising purposes. Lord will now see that these equipment donors get their promised pictures.

He will also proceed with his promulgated intention of making a tour around the world.

Station Hires Adv. Mgr. To Handle Politicians

Seattle, Aug. 13.

With the warm season in politics fast approaching and in anticipation of chances for increased business arising out of it, KOMO-KJR have added to the commercial staff Fred Warrick, who will handle all political advertising.

Warrick, an experienced political newspaper man and campaigner, will have the duty of turning campaign money into radio coffers—soliciting various candidates for radio time.

Presumably all politicians must do business on a C.O.D. basis as with political printers, etc.

Party's Painful End

Pittsburgh, Aug. 13.

Jim Hughes, official at WJAS; James Murray, sports announcer at KQV and press agent at WJAS, and Bill Farrell, newspaperman, were severely injured here last week when their car struck a pole in nearby Ingram.

The men were returning home at the time from a party tossed by a local night club in honor of regional contestants in CBS-Campbell Soup auditions. They were removed to a hospital and discharged a day later.

Don Lee Grabs 4

San Francisco, Aug. 13.

Sales department at Don Lee's KFRC clicked with four important commercials this week, including Stewart-Warner's sponsorship of Capt. Hugh Dobbsie on a five-mornings-a-week Lee network shot.

Humboldt Beer starts a comedy show Aug. 16, Samuels Jewelry Co. is leaving KYA and bringing its Louise Tabor series on California history to KFRC, and Nu-Enamel is buying a spot on the Happy Go Lucky hour.

J. BENNY VACATIONS, JOINS 4TH SPONSOR

Jack Benny leaves General Tire at the end of September and after a two-week vacation resumes on NBC for Jell-O (General Food) Oct. 14.

It will make Benny's fourth commercial connection.

Fire Silences WFBC

Charlotte, N. C., Aug. 13.

Fire of undertermined origin completely destroyed the transmitter for radio station WFBC, at Greenville, S. C., and damaged the suburban building in which it was housed. Station will be off the air for an indefinite period while installation of a new transmitter goes forward with all practical haste.

Station is owned by the News-Piedmont Company, of Greenville, publishers of an afternoon and morning newspaper there.

Announcer's Mishap Mars WSOC's 1st Play-by-Play

Charlotte, N. C., Aug. 13.

WSOC finally crashed the gates of a regularly scheduled Piedmont League baseball game by putting the Charlotte Hornets-Wilmington Pirates session on the air last week. This particular game was sponsored by the Shriners and this organization helped the station to break down the no broadcast rule.

Ben Douglas, announcer for the occasion, leaned too heavily on the ball park's grandstand rail and landed on his face on the concrete floor of the Hornet's dugout, thus effectively removing himself from the sports announcing field for some time to come. Ed Sims handled the mike.

R&R Gets Coleman Biz

Chicago, Aug. 13.

Ruthrauff & Ryan agency has copped the Coleman Lamp and Stove account. Was previously with Potts-Turnbull agency in Kansas City.

Coleman Lamp planning an increased radio schedule this fall.

CBS FIGURES 'B' CHAIN BY 1935

Talk of Splitting Up Present 90-Station Hookup to Handle Sponsor Demand

WEAK LINKS

Chicago, Aug. 13.

With evening time practically a complete sell-out and with a waiting list a yard long, the Columbia Broadcasting system is reported seriously discussing the possibilities of a second network. The matter has been brought up several times in the past but always shelved. This time, however, the indications are that CBS will actually attempt the formation of the 'B' web.

CBS officials have stated that with a couple of additional towns, the 'B' web would be a cinch to get organized by 1935. With some 90 stations now on its list CBS feels that it is in a position to rearrange a good many of these transmitters to make two networks of national coverage. They point out that seldom has any one advertiser bought the complete setup of stations. Usually the advertiser has been able to pick up certain groups and get pretty nearly complete coverage without taking all 90 of the outlets.

Columbia is investigating the key spots of the eastern and midwest territories for the 'B' transmitters in certain necessary markets such as Pittsburgh, Chicago, St. Louis.

Chi-St. Louis-Pitt

In Chicago CBS would have either WJJD or WIND as its 'B' outlet; in St. Louis it would be a fight for KSD or KWK, in Pittsburgh there is KQV. These are the most obvious spots on which Columbia is now working. There are others which are on the fence.

Columbia is finding itself badly cramped for evening space this selling season. Choice hours in the 7-10 p.m. period have been gobbled up on long-term contracts. CBS finds itself unable to accommodate old CBS customers. Both CBS and NBC are set for a big boom and spread in radio this coming season and CBS is afraid that NBC with its two webs will get far advanced, until Columbia does something to keep abreast.

3,000 Erie, Pa., Citizens Wait at Dock For Imaginary Maxwell Show Boat

Erie, Pa., Aug. 13.

About 3,000 natives swarmed to the Public dock here Thursday (9) awaiting the arrival of the mythical Maxwell House showboat, which used the port of Erie as its locale in its broadcast from the N. Y. studios of NBC.

People packed on the upper deck of the dock, every auto which could crowd on the lower level and traffic tied up the Main stem, six blocks away, as the time of broadcast drew near. The ships' bells on the dock struck twice—9 p.m., and thousands of eyes peered toward the channel where Lake Erie pours into the bay here. But no showboat chugged into the harbor.

Build up on the Thursday night program was so realistic that a meeting of an old German club—the Manchester, was called-off because the chairman wanted to get his family down to the lake front to see the showboat.

Show-boat has been 'doing the lakes.' It has been at Detroit, Cleveland and historical old Erie—the harbor described as though by a native, was pictured vividly by the 'crew.' Town figured it was the best send-off since Perry's Battle of Lake Erie in 1812, and has given it more exploitation than the fifty years the Chamber of Commerce has been in business.

One motorist, who insisted on getting by traffic officers, claimed he had a personal letter to 'Capt'n Henry.'

Newspapers ran stories day preceding the showboat was due to 'arrive' in port. Natives at the dock got wise that boat was paddling in the NBC studios and not Lake Erie, when auto radios tuned-in together and the volume made a fine open air waterfront concert.

Femme Censor

Janet MacRorie is to become an advertising copy censor for NBC. Understood she will wield the blue pencil from the woman's angle. She starts in a couple of weeks.

Miss MacRorie quits the Public Service Corp of New Jersey to join the network.

DELAY EXPANSION OF CBS SERVICE DEPT.

Question of whether Columbia will expand the operations of its local service department, so as to take in its associated stations, will not be decided until the end of this week.

New York and Chicago execs of the network were to have met at the home office last week for a mulling over of this topic, but business matters caused a week's postponement of the gathering.

WPEN Censors Copy

Philadelphia, Aug. 13.

Recently reorganized WPEN has appointed its commercial manager and sales contact man as a committee of two to pass upon the acceptability of all contracts offered the studio. Idea is to weed out all objectionable ones at their source.

Two men have been given the power to censor all copy in order to reject the ambiguous, questionable or far-fetched material before it reaches the air. Especially hard treatment will be given to the use of superlatives in business copy as well as the building up of competitors' weaknesses.

Station desires to keep its audience well informed without having them hoaxed, offended or confused.

Lux's Sunday Matinees

Lux soap has okayed the series of full hour dramatic shows mapped out for it by the J. Walter Thompson agency. It will be a Sunday matinee affair, with Oct. 7 the starting date.

Opening radioized stage play won't be set until the royalty situation for all the scripts involved in the series has been cleared up.

United Drug Splurge On 220 Stations

United Drug has for the coming Fall campaign upped its list to 220 stations. Last Spring the drug combine through local dealers used around 180 outlets.

Ether spread is a twice yearly event and has for its motivation the penny sales idea. Coming Fall campaign calls for five consecutive daily 15 minutes broadcasts with each a recorded musical show.

Art Kassel Sponsored

Chicago, Aug. 13.

Paris Medicine has ticketed Art Kassel and his orchestra and Pat Kennedy over CBS on a 36-station chain three times a week from 1:15 to 1:30 p.m.

Broadcasts will start Sept. 30 from Chicago.

Mildred Bailey, Robison Win $3,900 From Vick

Vick Chemical is set with a program for both its NBC and Columbia series. The three quarter-hours on NBC will be filled by Mildred Bailey, a girl trio and the Willard Robison orchestra, while Freddy Martin's band will take care of the account's CBS half hour.

Price for the Bailey-Robison combination is $3,900 a week, with the sale being made direct to the commercial by Jean V. Grombach, Inc. Martin closed for $1,700, with this figure also covering the warblers in the show.

Bab-O's Celebs

Bab-O program over NBC will use five-minute interviews with celebs starting Sept. 19. Red Arkell will do the interviewing. Joan Lowell and Lou Gehrig reported as first interviewees.

Peck & Peck agency handles account.

Flamm May Be Active Again

Destiny of WMCA, New York, Up in the Air —New Deal Under Discussion

George Storer and Donald Flamm, presidents, respectively, of the Federal Broadcasting System and the Knickerbocker Broadcasting System were still waiting yesterday (Monday) to hear what the former's Wall Street associates were going to do about renewing the operations lease on WMCA. Second year of the leasing deal between Flamm, licensee of the wavelength, and Federal is due to become effective Thursday (16).

Whether the Wall Street scions will remain in the WMCA-American Broadcasting System picture is problematical. Several conferences were held last week on the WMCA lease renewal, with the lessees asking for a revision of the present money terms. There is a possibility that under the new deal Flamm will become involved again in the operation of WMCA. Even if the Wall Street group drops out of the WMCA-ABS setup, indications are that Storer will continue with both propositions.

Transradio Forms Subsid For Shortwave Bulletins

Transradio Press Service, Inc., has incorporated a subsidiary to handle the delivery of its bulletin to radio stations by way of shortwave. New corporation, Radio News Association, is capitalized at $50,000. Officers are Herbert Moore, pres.; W. G. Quisenberry, v. p. and gen. news mgr., and Otis Peabody Swift, v. p. and general sales mgr. Swift will also service as sales director Transradio.

Stations now being serviced by Transradio reported around 100.

Sanka and Lillie

Possibility of Beatrice Lillie doing a series for Sanka coffee (General Foods). Musical background of the half-hour stanza would be furnished by Lud Gluskin.

If and when the show is set CFS will be the release.

Jobs and Seekers Linked by WGAL; Saves Shoe Leather of Unemployed

Lancaster, Pa., Aug. 13.

Saving the unemployed foot mileage is an innovation of station WGAL, of this city.

Each afternoon at 5 o'clock the station broadcasts a short program in co-operation with the State Employment office located here. The office furnishes the station each day with a list of available jobs and they are presented in the program.

In a typical day, the jobs offered included: three carpenters for remodeling work, six farm workers, two skilled workers, three silk weavers, two janitors and several miscellaneous jobs.

Mark N. Wickert, head of the local employment bureau, states that all jobs announced over the air are filled before the following morning. Before the radio tie-up was made, several days frequently elapsed before all jobs were filled.

Cases are frequent in which wives listen for the program and pick the work spots for their husbands, hustling the gents off to duty as soon as the broadcast is noted.

Program is considered a very fine piece of promotion since it not only builds audience good-will, but gives the commercial boys a talking point on the quick response on the radio appeal.

Alleged Mann Act-Breaker Impersonates Radioite

Albany, Aug. 13.

Saying he was 'Little Jack Horner' of station WLW, Cincinnati, Frank P. Clough of Columbus, Ohio, is under arrest at Catskill on a charge of abduction and violation of the Mann Act. Clough was brought back from Bridgeport, Conn., where he was arrested with a 16-year-old Catskill girl, who said the man, posing as a minister, had promised to marry her.

Before leaving Catskill with the girl, Clough, posing as the radio entertainer, announced he would stage a floor show at the New Saulpaugh hotel. In connection with this he is charged with passing rubber checks.

Shepard Wins Suit

Boston, Aug. 13.

Aeolian-Skinner Organ Company's action against the Shepard Broadcast Service, Inc., for alleged infringement of a patent issued to Arthur H. Marks for broadcasting organ music in a soundproof booth was dismissed by Judge Elisha H. Brewster in an opinion handed down in the Federal court last week.

Aeolian-Skinner Co., which obtained the patent from Marks by assignment, claimed that Mark's contribution was unique, as it isolated the organist so that no primary sound could reach him and provided for a substantially synchronous rendition between the primary and the broadcasting rendition.

Lengthy hearings, at which experts testified, were held some months ago before Judge Brewster. From the evidence presented the court found that the defendants did not infringe on any patents.

Free & Sleininger office is representing WTCN, St. Paul, for national spot business. WTCN is the new label for WRHM.

Plug Each Other

Los Angeles, Aug. 13.

Entente cordiale is in existence between KNX, Hollywood, and WGN, Chicago, whereby each station will put on a weekly program, starting around Sept. 15, plugging the advertising virtues of each other.

Plan is a 15-minute musical with an appeal, in the case of the Coast outlet, for WGN as an air coverer of the Chicago field and vice versa in the case of the Chicago station.

Haenschen's $50,000 Deal Off with World

Gus Haenschen has withdrawn from the World Broadcasting System, Inc., and gone into business for himself. As musical director for the WBS' Sound Studios Haenschen drew a guarantee of $50,000 a year. Haenschen's connection with World dates back to its organization eight years ago.

His present network programs are the Bayer half hours on both NBC and Columbia and the Maxwell House Show Boat.

Allan Broms put on an audition last week at NBC, New York, explaining the Einstein theory. Philip Carlin okayed the thing and Ernest Cutting had to listen to it.

JULIAN FIELD'S NEW JOB

Radio Executive Also Files for Bankruptcy Relief

Julian Field leaves Columbia as director of commercial program sales at the end of this week to join the radio staff of the Joseph Katz agency. Ben Larson continues as head of the Katz agency's radio department.

Practically on the eve of changing jobs Field last week filed a petition in bankruptcy with the New York Federal Court. He gave his liabilities as $13,177 and assets, none.

With the departure of Field it will make five members of the CBS commercial program sales department that have quit within a period of three weeks.

Williamson Joins CBS Midwest Radio Sales

Chicago, Aug. 13.

Bill Williamson joins CBS here to handle representation job for the midwest CBS transmitters on the Radio Sales spot list. He fills in the spot vacated by Bob Stephenson, who transferred to New York to represent KMOX, WCCO and WBBM for spot biz.

Williams was previously with Scott-Howe-Bowen here.

KING PINCH-HITTING

Jean Paul King, Chicago announcer, is spending two weeks in New York pinch hitting for Tiny Ruffo on the Palmolive and Ipana-Sal Hepatica programs. Benton & Bowles agency brought King on for the assignments.

Month's vacation of the Supersuds serial, 'Clara Lu and EM' made it possible for King to go east. He is accompanied by Mrs. King.

'Don't Be So Hardboiled,' Is Song Pluggers' Plea to NBC, New York

Committee of professional managers from the music publishing industry last week appealed to the NBC program department for a revision of the rule which bars them from getting advance info about the network's programs. Under the shutdown order the publishers have no way of knowing whether their songs have been included in a program until they are actually performed on the air.

Another drastic step taken by the web against the publisher's contactman has to do with his activities in the reception rooms that adjourn the studios. Not only are the songplacers being denied nightly passes to these premises but the network has set out to pick up any of the annual passes that are outstanding among this element.

Originally the songpluggers could find out from the web's music division at any hour of the day or on any day of the week whether their tunes were listed on programs of the immediate future. Three months ago the program department restricted the dishing out of this info to an hour each two afternoons a week. Courtesy was abolished altogether recently. During its call on the network last week the professional men's committee was told that this last action had been necessitated by a shortage of clerical help in the musical division as a result of the vacation season. Time couldn't be spared by the attenuated personnel to wait on callers from the music publishing industry. It was, however, intimated that the arrangement of two hours a week would be resumed in September.

Exec the committee contacted first met it with the argument that their appeal was groundless since NBC turns over daily to the American Society of Composers, Authors and Publishers a list of the songs broadcast. Committee pointed out that this data pertained to the previous day's programs and what the songplugger sought was info about future programs. By cooperating with the publisher's rep on this score, averred the committee, the network would eliminate a lot of labor for itself when it came to checking off song number duplication. If a plugger had advance info about the use of his number on a certain night he would refrain from trying to place it with another band or warbler spotted at a nearby hour on the same link.

Professional men's committee comprised Bob Miller, Superior Music Co.; Jack Richmond, Leo Feist, Inc.; Irving Canz, Ager, Yellen & Bornstein; Paul Jonas, E. B. Marks Music Co., and Murray Baker, Robbins Music Corp.

4 Leading Los Angeles Stations Have Good Year; KNX Shows $100,000 Gain

Los Angeles, Aug. 13.

Commercial business on the Los Angeles stations, particularly among the majors, seems to be on the mend. Fiscal year ending July 31, shows two of the four LA majors with heavy increased grosses over the preceding year and with the other two stations reporting slightly better than a stand-off with the previous 12 months.

Largest gross on for the year in southern California territory was done by KFI. This is because of the NBC contract, on chain releases and rentals. While showing the largest single station profit, the owner, Earle C. Anthony, takes it on the chin from his other NBC outlet, KECA, and inside talk is that the chain might withdraw from this second station. Most chain stuff on this outlet bein; sustainers, it means that Anthony will have to spend dough for programs if the station is to be retained.

KNX, independent 50,000 watter, ranked second for last season in total gross business. Station claims $100,000 more take than in the preceding 12 months.

KHJ, the 1,000 watt Don Lee station, outlet for CBS, ranks third with a slight increase over the 1932-33 period. KFWB, fourth of the majors, struggling against the red, is above the previous year but recently lost its biggest account, Franco Baking Co., originators of the Hi-Jinks program, now on KHJ and the Don Lee coast network.

Tough Battle for Smallies

With KFI and KHJ carrying the chain stuff, battle for the better local business is on between KNX, offering 50,000 watts, and KFWB, offering 5,000. KNX is apparently getting most of the national spot advertising, leaving the Warner station fighting for local business, most of which, especially the shoe string stuff, is going to the smallies. KFWB salesmen are trying to educate the advertisers of these one lungers to go class and utilize talent if they are not satisfied with records and straight spot announcements.

The L. A. minor stations have put in a tough year, and have cut their expenses almost to the vanishing point. None of them carries staff orchestras or sustaining talent that get anything but promises at the pay window. However, with business generally picking up, the smallies look for a return of cheap retail advertising, the department store bargain stuff, which had been the life blood of these stations previously to the general business nose dive.

Chicago Ad Agencies

Radio Production Executives

Aubrey, Moore & Wallace, Inc.
410 North Michigan Ave.
J. H. North.
F. G. Ibbett.

N. W. Ayer
164 W. Jackson Blvd.
Nason McGuire.

Batten, Barton, Durstine & Osborn
221 N. La Salle St.
George May.

Blackett-Sample-Hummert
221 N. La Salle St.
Edward Aleshire.
N. H. Peterson.

Doremus & Company
208 S. La Salle St.
H. Ray Henderson.

Erwin, Wasey & Co.
230 N. Michigan Ave.
William Weddell.

Fredericks & Mitchell, Inc.
360 N. Michigan Ave.
Karl Frederick.

Charles Daniel Frey
333 N. Michigan Ave.
Larry Triggs.

Gundlach Advertising Co.
400 N. Michigan Ave.
Irving Rosenbloom.

Hanff-Metzger of Ill.
520 N. Michigan Ave.
S. J. Andrews.

Hays McFarland
333 N. Michigan Ave.
Hays McFarland.

Henri Hurst & McDonald
520 N. Michigan Ave.
N. L. Pumpian.

Kastor
360 N. Michigan Ave.
Read Wight.

Kirtland-Engel
646 N. Michigan Ave.
R. M. Kirtland.

Lord & Thomas
919 N. Michigan Ave.
Lewis Goodkind.

Matteson, Fogarty, Jordan
307 N Michigan Ave.
H. L. Weiler.

McCann-Erickson
910 S. Michigan Ave.
Raymond Atwood.

McJunkin
228 N. La Salle St.
Gordon Best.

Needham, Louis & Brorby
360 N. Michigan Ave.
Helen Wing.

Reincke-Ellis-Younggren-Finn
520 N. Michigan Ave.
Russ Williams.

Roche, Williams & Cunnyngham, Inc.
Strauss Bldg.
William Roche.

Rogers & Smith
20 N. Wacker Drive
Everett Opie.

Ruthrauff & Ryan
360 N. Michigan Ave.
Nate Caldwell.

Stack-Goble
8 S. Michigan Ave.
Ralph Goble.

J. Walter Thompson
410 N. Michigan Ave.
Dick Marvin.
George Allan.

U. S. Advertising
612 N. Michigan Ave.
George Enzinger.

Wade Adv. Agency
208 W. Washington St.
Walter Wade.

James Clancy, WTIC, Hartford, manager is vacationing.

KFXF Becomes KVOD

Denver, Aug. 13.

KFXF has secured new call letters—KVOD—using the initials of their slogan for the last three letters—Voice of Denver. They went to the new call letters with a five-hour dedicatory program.

Station unable to get its programs in the daily papers has made a trade arrangement with the Monitor, a free distribution weekly. Paper prints the programs and the station gives the paper some time on the air.

Benny Goodman has brought in Ann Graham from Birmingham, Ala., to do the warbling with his band.

LEE SIMS AND ILOMAY BAILEY

CURRENTLY PLAYING

RKO ALBEE, BROOKLYN

NEXT WEEK (AUG. 17) RKO PALACE, NEW YORK

APPEARING NIGHTLY ON THE

ROOF OF THE HOTEL ST. MORITZ

NEW YORK

Personal Direction

EDWIN W. SCHEUING

RADIO SHOWMANSHIP

(Program-Building and Merchandizing)

OUTSTANDING STUNTS:

GOLF TOURNAMENT REPORTS WKY, OKLAHOMA CITY

Covering Golf Tournament

Oklahoma City.

WKY, local NBC outlet, had one of the most elaborate set-ups ever installed in the Southwest for covering a golf tournament, during the recent Western Amateur championship battle at Twin Hills. The station's engineers had nine plug-in mike locations on the course. Hot spots of the tournament were covered by a portable short wave set, with a receiver and mixing panel at the clubhouse for land wires. Circuits were arranged in such a manner that an announcer at any position could talk with any other announcer or the engineer at any time. There were seven miles of wire in the hookup, and four announcers and two operators were on duty for the six days of the tournament.

Announcers were Earl Hull, chief engineer; Gayle V. Grubb, WKY station manager; Frank Martin, and Edgar T. Bell, secretary treasurer.

100,000 Critics

New York.

Following the announcement that Vera Van had won the New York regional contest in the Campbell soup hunt for a girl to work opposite Dick Powell in 'Hollywood Hotel,' considerable adverse comment about the whole promotional stunt started to take focus.

Vera Van is a veteran of radio and the Columbia network. More than that, she dates back to show business and stage operettas. It is therefore incongruous for such a seasoned performer to be participating or winning an 'opportunity' contest.

Columbia tabulates 20,000 contestants. Multiply 20,000 by fond mothers, doting families and other partisans, and then let some professional already well established 'win' a contest that was to bring fame to an unknown, and presto! Campbell soup has acquired 100,000 critics and CBS probably some ill will.

Contests are too easy to be entirely meritorious as radio showmanship. They are too often make more enemies than friends. And where there enters any suspicion, however small, the contest can become dynamite.

Fundamentally the Campbell soup proviso permitting professionals to compete in a contest with amateurs seems to have laid the groundwork for trouble. On Aug. 16 the finals will be held. Already it is being said that the talent hunt has been too successful in getting publicity and will therefore be watched and commented upon with particular keenness.

Advance ballyhoo is desirable, but not too much. That often works a disadvantage. Can any program meet extravagant expectations aroused by a Barnumesque campaign in advance of inauguration?

Elephants to Ride Upon

Syracuse.

A radio broadcast from an elephant was a new innovation in Circus Day events in Syracuse when Hagenbeck-Wallace came to town. WFBL, Columbia outlet in Syracuse, packed short-wave equipment, an operator and announcer on one of the largest elephants in the Circus Day parade and broadcast for 25 minutes. Announcer Bill McGrath, ad-libbed description of the parade, the crowds and the antis of the elephant.

One of the unexpected highlights was when the elephant almost upset the whole works by scaring a horse and making plenty of excitement for the onlookers as well as the radio audience. Another staff announcer, Bill Lundigan, was perched on the marquee of Loew's State Theatre with another remote set-up to describe the parade as it passed the theatre and shifts were made from the elephant to the theatre and from the station studios, where Bob Keefe read the commercial announcements of the Roy Furniture Company sponsoring the broadcast.

Programming for Zip

Charlotte, N. C.

WBT has a new program scheduling system that will require the most exacting control pick-up. In the future portions of the daily program will be divided between the local studio and the chain broadcasts by numbers rather than by 15-minute program periods.

For instance, after opening with a local artist the program will be switched back to New York for a dance number, then back to Charlotte for the baseball scores, then back to New York, and so on. This alternating between the Charlotte studios and chain programs originating in New York, Chicago, Washington, and so on, will depend very largely on the very fine degree of perfection in control pick-up. The station's control engineers will have to keep long pauses out.

W. A. Schudt, Jr., station manager, hopes to be able to offer a fast-moving variety show every day in this manner. Sandwiched in will be such vital information as the weather, etc. Application of showmanship to the entire program schedule is the aim.

Need Material

New York.

East and Dumke have been touching new lows lately in the matter of silliness. As the 'Sisters of the Skillet' they struck upon a formula that worked very well three or four years ago when the dialog was simply incidental. But now the puerile pabulum dominates and the singing is played down or practically forgotten.

Long-winded joshing and self-laughing without the redeeming virtue of spontaneity or humor makes of the East and Dumke present routine something which only a previous reputation could get away with.

'Junior Fireman's Club'

Richmond, Va.

Lord and Thomas is finding out through WRVA, Richmond, the results-getting capacities of a stunt for Quaker Oats.

A 26-week test started Aug. 6 to reveal the sales pull of a 'Junior Fireman's Club' whereby kids obtain various ranks in a mythical 'Fire Company No. 17.'

More box tops sent in the fancier the title the kid gets. Special salesmen are working for maximum tie-ups through retail outlets.

Oxydol 10c 'Giveaway'

Schenectady.

Another offer is being made on the 'Ma Perkins' Oxydol afternoon broadcast over the NBC red chain, this time in the form of a 'Ma Perkins' clothespin-apron. To cover part of the cost of making and mailing the article, which, it is announced, has not yet been put into production on a quantity basis, women listeners are asked to mail ten cents, in coin or stamps, and the top of a package of Oxydol, to a Chicago post office box.

As on the previous tender, mention of the article is worked into the scripts, and announcer also plugs offer strongly.

Drug Store Displays

Seattle.

Profiting by its recent success in building a radio-drug display of ether-advertised drug products in the window of a large downtown drugstore, KOMO-KJR is conducting an extensive campaign for more co-operative displays of the same kind.

Commercial Manager H. J. Quilliam has sent about 500 letters, covering every drug store in Seattle and vicinity, proposing a co-operative display. Enclosed with each letter is an NBC folder telling of the success of a St. Louis druggist in pushing radio plugged merchandise, and a list of over 50 advertized drug products with the name, sponsor, and time of the program. Al Balch, KOMO-KJR publicity manager, and his staff are handling the work.

Druggists, both wholesalers and retailers, are reacting favorably to the stations' proposal. Loads of good-will towards radio advertising is being instilled in them through the KOMO-KJR plan.

One-Sentence Advertising

Lancaster, Pa.

Short spot announcements can be an extremely effective means of advertising, if used in sufficient quantity. This is demonstrated by the Fulton Theatre here, which uses from 10 to 15 one-sentence announcements a day on Station WGAL.

Spots, calling attention to the current attraction are aired right before the station call letters are given. Theatre, doing straight 10c and 20c attribute much of the credit for their continued packed houses to the radio. At practically any time in the day, the radio listener is reminded not to miss the picture at the Fulton.

Announcements were started more than a year ago as an experiment, but demonstrated their pulling power quickly and have been continued ever since. Within the past several days the Fulton renewed a 52-week contract for these spots.

Announcements run something like this: 'Showing today and tomorrow at the Fulton Theatre, the musical picture 'Bottoms Up'.' Another like this: 'A love story with laughter and music is 'Bottoms Up,' showing today for the last times at the Fulton Theatre.'

Blessing Joe Miller

New York.

Two lads singing on the Blue Jamboree program from San Francisco devoted an entire song to lyrically glorifying Joe Miller, patron saints of ancient gags.

Boys expressed themselves as humbly grateful to the bard of the wheezes whose medieval labors enable them to avoid modern labor.

Dentists' Dog Fight

Tacoma.

Local dental plumbers are still at it. One of the molar specialists has an Austin with loud speaker equipment parading the town with records and plenty of blah. Dentists had a falling out, whereupon the ousted gent opened directly across from other with blare of trumpets and neons and plenty of newspaper, billboard and radio.

After the loudspeaker bally, other brother had a large sign built with 'Main Office' in plenty large letters.

New York.

Parmelee Taxicabs, sponsoring Landt Trio and White over WEAF, New York (local only), seeks employe interest in the program through publicity material planted in 'The Brotherhood Register,' organ of the Parmelee company union.

Company distributes part of the capacity of an NBC studio to the drivers' weekly.

Songwriting Stunt

Lancaster, Pa.

Making songwriters of the whole radio audience is a new showmanship stunt of Station WKJC, this city.

In a new contest, originated by Jan Krupa and Joel Bard of the station staff, listeners are asked to write original words for a specified song. Only the words for the chorus of each number are submitted.

Program, which is very elastic and allows for a lot of patter, consists of reading and singing the parody chorus lines, the awarding of the weekly prize and the naming of the next song. Latest is 'I'll String Along.'

The program is a strong mail puller and operates on four movie ducats a week.

Staging a Parade

Charlotte, N. C.

In broadcasting a firemen's parade, WBT arranged through a series of agreed-upon signals that all bands and noise-makers in the line of march should swell to their loudest pitch and continue that way within the pick-up range of the station's street mikes.

By artful dovetailing and prearrangement the parade was broadcast without the customary interludes of silence and inaction.

Film Studio Pick-Up

New York.

A stunt fairly common in Los Angeles is receiving its first eastern trial this week when WMCA takes a microphone into the Biograph studio, New York, to transmit over the air a pick-up of actual moving picture scenes in the act of being made.

Robert Armstrong, Adrienne Ames, Ralph Bellamy, Donald Cook are the film actors who will go through their stuff under director Charles LaMont, while WMCA's commentator, Sam Taylor, tells radio listeners what it's all about.

'Gigolette' made by Select Pictures is the film.

Helen Dayle at WCAE

Pittsburgh, Aug. 13.

Helen Dayle (Solomon), local gal who has been on continuity staff at WLW, Cincinnati, for several months, is at WCAE in same capacty, also doubling in brass occasionally in dramatics. She succeeds Tom Wilmot, who resigned recently to go east where he will work next season on Joe Penner's scripts with Parke Levy.

Miss Dayle before going to WLW was for a couple of years with WWSW here in a number of capacities, including stylist, announcer, publicity director and special exploitation assignments.

Hoax Didn't Work

Seattle, Aug. 13.

Instructed by Bert Fisher, KOMO-KJR general manager, to give a young stranger an audition, George Godfrey, dramatic director, gave the youthful applicant, who had 'acted in his senior class play,' continuity and instructions.

Following the audition he said to the young man, 'I think we can find a place for you if you can get away from your present contract,' and turning to Fisher, he said, 'What are you trying to do, kid me?'

Godfrey had recognized the voice of the applicant as that of Billy Page, of 'One Man's Family' and 'Memory Lane.'

LINDA CARLON

Dramatic Actress

WLW Staff Artist

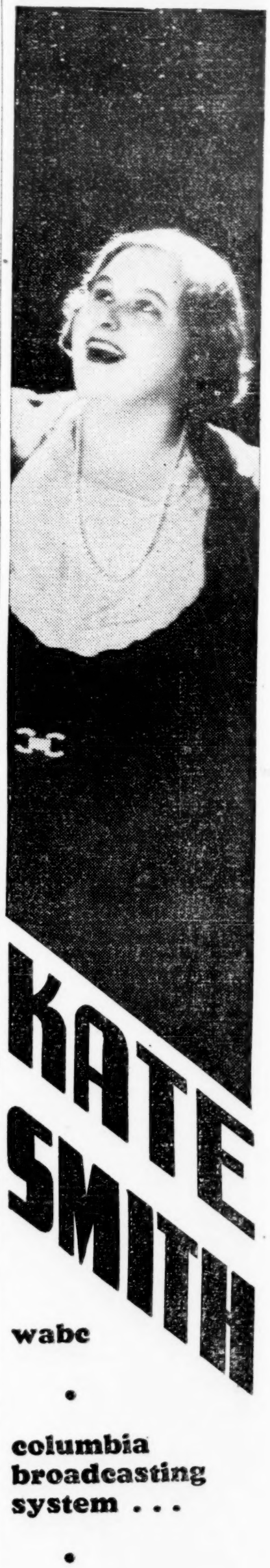
A dramatic actress whose name has gleamed in lights above Broadway upon many an occasion, Linda Carlon has joined the dramatic staff at WLW, and is being featured in a number of outstanding productions. She played leads in the road productions of "Three Wise Fools" and "East Is West". In Los Angeles she played in "The Last of Mrs. Cheney" and "Pomander Walk". In New York she was featured in "Broadway Shadows", "Three Times the Hour" and she created the role of the secretary in the hilarious farce, "Blessed Event". She had an important role in "The Ninth Guest". At WLW, Miss Carlon is now playing the title role in the new daily feature "The Life of Mary Sothern", and is heard in "Cargoes", "Tea Leaves and Jade", the "Kenrad Unsolved Mysteries" and other dramatic features.

From the sound of footsteps to a symphony orchestra . . .

WLW "the Nation's Station"

500,000 Watts CINCINNATI

talent and production facilities cover the gamut of radio entertainment . . .



KATE SMITH

wabc

columbia broadcasting system . . .

monday thursday friday

8:00 p.m. e.d.s.t.

coast-to-coast

Management TED COLLINS

COMMERCIALS

WEEK OF AUG. 13

This Department lists sponsored programs on both networks, arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S (Saturday).

A. C. SPARK PLUG
10-Sa-WEAF
'Cookoos'
Ray Knight
Eddie Green
Dick Campbell
*Campbell-E

A & P
9:30-M-WEAF
Harry Horlick
Robert Simmons
*Paris & Peart

ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Gage Delys
Roy Shields
*N. W. Ayer

B. T. RABBITT
1:30-Su-WEAF
Mary Small
Guy Rennie
Wm. Wirges
*Peck

BAUER & BLACK
(Blue Jay Corn Plaster)
4:15-Tu-F-WJZ
Wade Booth
Dorothy Day
*Needham, L & B

BISODOL
8:30-W-WABC
Everett Marshall
Elizabeth Lennox
Ohman & Arden
Victor Arden's Orc
*Blackett

BORDEN
10-Th-WABC
'45 Min. in H'lyw'd'
Mark Warnow
11:45-W-WABC
Jane Ellison
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Jack Smart
Lionel Stander
Eileen Douglas
Irwin Delmore
Minerva Pious
James Melton
Lennie Hayton
*Benton & Bowles

CAMPANA
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagerquist Orc
*Aubrey Moore

CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin, Wasey

CHERAMY
(Cosmetics)
8-W-WABC
Maxine Lash
String Quartet
*Gumbinner

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLIMALINE
12-Th-WEAF
Harold Stokes
Jackie Heller
Gale Page

King's Jesters
*W. S. Hill

CUTEX
(Odorono)
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.

COLGATE-PALM
(Colgate Dentifrice)
9:30-M-WEAF
'C'lg'te Ho'se P'rty'
Joe Cook
Donald Novis
Frances Langford
Don Voorhees
*Young & Rubicam
10-Tu-WEAF
(Palmolive Soap)
W. A. Backer, Dir.
'Prince of Pilsen'
Gladys Swarthout
John Barclay
Nat Shilkret
*Benton-B

CONTINENTAL OIL CO.
10:30-W-WJZ
Harry Richman
Jack Denny
John B. Kennedy
*Tracy-L-D

CRAZY CRYSTALS
2:30-Su-WEAF
Gene Arnold
Commodores
*McC-Eric.

EX-LAX
9:30-M-WABC
Lud Gluskin
Henrietta Schum'nn
3 Marshalls
*Katz

FEEN-A-MINT
9-Th-WABC
Bar X Days and Nights
Carson Robison
John Mitchell
Bill Mitchell
Pearl Pickens
John Battle
Ann Elsner
Kenneth Daigneau
*Wm. Esty Co

FIRESTONE
8:30-M-WEAF
H. Firestone, Jr.
Gladys Swarthout
Vocal Ensemble
Wm. Daly Orch.
*Sweeny-James

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FORD MOTOR
9:30-Su-WABC
Fred Waring
Ted Pearson
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL FOODS
11:15-Th-WEAF
Frances Lee Barton
*Young & Rubican
9-Th-WEAF
(Maxwell)
Chas Winninger
Lanny Ross
Annette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
3-F-WEAF
'Maria's Certo'
Mary Lou
Conrad Thibault
Frances Lee Barton
Gus Haenschen Orc
*Benton & Bowles
10-W-WABC
'Byrd Expedition'
Mark Warnow Orc
*Young & Rubicam

GENERAL MILLS
5:30-Daily-WABC
Jack Armstrong
All American Boy
4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett

GENERAL TIRES
10:30-F-WEAF
Jack Benny
Mary Livingston
Don Bestor
*Hays MacFarland

GERBER & CO.
10-Su-WJZ
Mme. Schumann-H
*Erwin Wasey

GILLETTE
(Safety Razor)
7:15-Daily except Sa-Su-WEAF
Gene and Glenn
*Ruthrauff & R

GULF
9-Su-WJZ
(Intl. Broadcast from London)
Massed Bands of H'usch'ld Brigade
*Cecil Warwick

HECKER H-O
6:15-Daily-WABC
'H-Bar-O Rangers'
Bobby Benson
Nell O'Malley
Florence Hallan
Billy Hallop

John Barthe
*Erwin-Wasey

HOOVER
5:30-Su-WEAF
Edward Davies
Charles Sears
Mary Steel
Joe Koestner
*Erwin-Wasey

HOUSEHOLD
9-Tu-WJZ
Edgar A. Guest
Jos Koestner's Orc
*C. D. Frey

INDIVIDUAL CUP CO.
(Dixie Cups)
6:45-M-WABC
Bob Sherwood
Bradley Barker
Frank Novak's Orc
*Young-R

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Al Jolson
Peggy Healy
Jack Fulton
*J. Walt. Thomp.

LADY ESTHER
10-Su-M-WABC
8:30-Tu-W-WEAF
Wayne King
*Stack-Goble

LAMONT-CORLISS
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Bobby Dolan Orc
*J. Walt. Thomp.

LEHN & FINK
(Lysol)
10-Su-WEAF
Duke Ellington
*Ruthrauff & R

LUXOR
(Armour)
3-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

MANHATTAN SOAP CO.
11:15-W-WEAF
11:30-Th-WJZ
Jack Arthur
DeMarco Sis
*Peck

J. W. MARROW
(Oil Shampoo)
11:45-M-F-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct

MACFADDEN
8:30-F-WABC
(True Story)
'Court of Human Relations'
Percy Hemus
Arnold Johnson's Or
Elsie Hitz
Ned Weaver
Lucille Wall
Allyn Joslyn
Paul Stewart
*Erwin-Wasey

MET. LIFE CO.
6:45-Daily WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White

MUELLER C.
10:15-M-W-F WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NORTHWESTERN YEAST
8-M-WJZ
Jan Garber
*Hays McFarland

OXOL
5:45-M-W-WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*B., B., D. & O.

OXYDOL
(Proct'r & Gamble)
2:45-Daily Except Sa & Su-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W. Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick

PEPSODENT
7:45-Daily, Except Sa & Su-WJZ
'Jungle Adventures'
Frank Buck

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gilliman
Fred Von Amon
Jean McGregor
*Hutchinson
11-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PLOUGH, INC.
10-W-WEAF
Guy Lombardo
*Lake-Spiro-C

P'CT'R & G'MBLE
2:30 Daily ex. Sa-Su-WJZ
'Home Sweet H'
Cecil Secrest
Harriett MacGibb'n
Billy Halop

REAL SILK
7-Su-WJZ
Chas. Previn Orch
Charles Lyons
*Erwin-Wasey

RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

SCHLITZ
10-F-WABC
Everett Marshall
Victor Young Orc
Stoopnagle & Budd
Frank Crumit
Carol Deis
Parker Fennelly
B. B. D. & O.

SILVER DUST
7:30-M-W-F- WABC
Paul Keast
Rollo Hudson's Orc
*B., B., D. & O.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Jimmy Durante
Rubinoff
8-W-WEAF
(C & S Tea)
Jack Pearl
Cliff Hall
Peter Van Steeden
Kathleen Wells
8-Th-WEAF
(Fleischmann)
Rudy Vallee and His Conn. Yanks
*J. Walt. Thomp.

STD. OIL (N. Y.)
9:30-Tu-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*J. S. Gotchell

STERLING PROD.
8-Tu-WABC
(Bayer's Aspirin)
Frank Munn
Muriel Wilson
Gus Haenschen Orc
9:30-Su-WEAF
Frank Munn
Virginia Rea
Ohman & Arden
Bert Hirsch
Gus Haenschen Orc
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
Vivienne Segal
8:30-Tu-WABC
Abe Lyman
Vivienne Segal
Oliver Smith
*Blackett

STUDEBAKER
9:30-Tu-WABC
8-M-WEAF
Richard Himber
Joey Nash
*Roche-W-C

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

TASTYEAST
9:30-Su-WJZ
Dramatic Sketches
Tom Powers
Leona Hogarth
Hendrik Baraen
*Stack-Goble

U. S. TOBACCO
(Dill's Best)
9:30-F-WEAF
'One Night Stands'
Pic Malone
Pat Padgett
Josef Bonime
*McC.-Erick.

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Pell
*Blackett

WARD BAKING
9-Su-WABC
Buddy Rogers Orc
Jeanie Lang
3 Rascals
*Fletcher-Ellis

R. L. WATKINS
9-Su-WJZ
Amida
Davis Percy
Men About Town
Jacques Renard
*Blackett

WELCH
(Grape Juice)
7:30-W-WJZ
Irene Rich
*Kastor

WHEATENA
6:45-Daily except Sa-Su-WEAF
Dramatic Serial
'Billy Batchelor'
Ray Knight
*McKee-Albright

RAYMOND KNIGHT
•
A. C. Spark Plug "Cuckoos"
Saturday, 10 P.M., Coast to Coast. WEAF
"WHEATENAVILLE," WEAF Network
Monday to Friday, inclusive
Starting Third Season Aug. 27

Victor Young
SCHLITZ BEER
CBS-COAST TO COAST
10:00 to 10:45
E.D.S.T.
FRI-EVS
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE, INC.

GRACIE BARRIE
"The Sweetheart of the Blues"
NOW AT
CASINO DE PARIS
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

EMERSON GILL
AND HIS ORCHESTRA
ANTLERS HOTEL
COLORADO SPRINGS
MCA DIRECTION

Mme. ERNESTINE SCHUMANN-HEINK
Sponsored by
GERBER'S BABY FOOD
WENR, NBC, Sun., 9 P.M., CDST

New Business

BOSTON

Reagan, Kipp Co., 75 announcements, started Aug. 6. Through Broadcast Advertising, Boston. WAAB.

Crawford's Furriers, 112 announcements, started Aug. 3. Through Kasper-Gordon Studios, Boston. WAAB.

E. E. Nazzara & Co., 52 15-minute programs, starting Aug. 20. Through Chambers & Wiswell, Boston. WAAB.

Thomas System, baseball scores nightly, started July 26. Through Harry M. Frost Co., Boston. WAAB.

I. J. Fox Co., 38 announcements, started July 25. Through Alfred Rooney Agency, Boston. WAAB.

Beautiticians, Inc., eight 15-minute programs, started July 26. Through Ingalls, Advertising, Boston. WNAC, WORC, WMAS.

Thomas Leeming & Co., Inc., 13 half-hour programs, starting Oct. 10. Through William Estey. WNAC.

Spiritual Psychic Science Church of Los Angeles (fortune teller), 70 half-hour programs, started Aug. 1. Through Bess & Schillin, New York. WAAB, WEAN, WICC.

Lobster Claw, 182 announcements, started July 15. Through Gouldston Agency, Boston. WNAC.

I. J. Fox Co., daily weather reports and daily temperature reports, started July 25 and July 31. Through Alfred Rooney Agency, Boston. WNAC.

American Oil Co., daily temperature report, daily time signal, and nightly announcement, started Aug. 7 to Sept. 10. WNAC.

Brioschi & Co., 52 30-minute programs, started July 22. WAAB.

Amplex Blending Co., 60 announcements, started Aug. 10. WAAB.

DENVER

Chamberlain Lotion, 104 one-minute announcements. KOA.

Ironized Yeast, 26 five-minute transcriptions. KOA.

White King Toilet Soap, 14 one-minute announcements. KOA.

B. K. Sweeney Electrical Co.,

(Continued on page 59)

France Against Advertising

But Radio Over There Wants Bigger Cut on $6,000,000 in Set Taxes

Paris, Aug. 3.

Position of French radio is illustrated by resolution opposing advertising which was adopted Monday (29) by congress of the national network meeting in Marseilles.

Delegates voted that it was preferable to avoid all commercial broadcasts from the system operated by the French state. On the other hand, they thought that revenue from taxes on sets, tubes, etc., should be paid over entirely to the support of the network.

Squawk is that $6,000,000 (90,000,000 francs) were taken in from public in past fiscal year on radio taxes and only $3,000,000 spent on state broadcasting, according to public records. Law required that all be spent on radio, this tax not forming part of the general budget. Professionals would like to know where is the other $3,000,000. Whenever any improvement is suggested in broadcasting, they say, administration kicks that it has no dough. They wanna know why.

Renewals

Colgate Palmolive Peet (Colgate Dental Cream), 13 weeks, effective Sept. 3, Monday night half hour on NBC's red (WEAF), with Joe Cook, Donald Novis, Frances Langford and Don Voorhees band. Involves 52 stations.

Procter & Gamble (Oxydol), effective Oct. 1, 13 weeks, five matinees a week, 'Ma Perkins,' 42 stations, on NBC.

Philip Morris Co., 13 weeks, Sept. 24, Tuesday night, half hour, 26 stations on the red.

William Wrigley, Jr., Oct. 1, 'Myrt and Marge,' 54 stations on CBS, five nights a week.

Thaviu on CBS-WBBM

Chicago, Aug. 13.

Neil Conklin, head of the CBS-WBBM band booking department, made a deal with Streets of Paris at the Fair for a wire, and will pick up Thaviu and orchestra on a regular schedule.

Before going on CBS-WBBM, Thaviu was on WGN, the Chicago Tribune station, out of the Paris spot.

Would-Be Announcers

Denver, Aug. 13.

More than 100 are after Vance Graham's job as announcer at KOA. That many have been auditioned but none have made the grade as yet.

Graham resigned to tour Europe for 90 days, during which he intends to study broadcasting conditions as well as see the sights.

Jesse Crawford at NBC

Chicago, Aug. 13.

Jesse Crawford returns to the NBC ether this week on a regular sustaining run out of Chicago.

Organist has been off NBC for about a year and recently came back to Chi to handle the organ at the Swift exhibit over at the World's Fair.

Pinkie Lee Uptioned

San Francisco, Aug. 13.

NBC has handed a year's contract to Pinkie Lee, ex-vaude monologist of the team Port, Lee and Dotty, who came to the chain on a six weeks' ticket recently.

When the vaude combo broke up, Lee shipped his partners back to New York where they have formed a new act, leaving Lee to go it alone in radio.

Armand Girard East

San Francisco, Aug. 13.

Departure of Armand Girard for New York and a network break has caused NBC to reorganize its quartets. Knickerbockers and the Doric groups have combined, new combo consisting of Myron Niesley, Bob Stevens, John Teel and Harry Stanton.

Ben Klassen and Everett Foster doing solo work only.

Here and There

James W. Clark is new promotion manager of KPRC, Houston. He's from WKY, Oklahoma City.

Denver Lion's Club quartet, accompanied by Les Weelans, announcer at KOA, Denver, won first place in the national competition of the Lions International at Grand Rapids, Mich. In the quartet are Harry Morton, E. Clarence Helstrom, Duncan A. McColl, and Guy Hockett. May broadcast locally.

Robert Ball, who was on WGN, Chicago, with a program of old hymns, moves over to the Ralph Atlass station, WIND, with a similar setup.

El Brendel has been spotted for the Campbell Soup hour on CBS.

WDRC, Hartford, has a rather depleted staff at this time with William Malo, advertising manager, on

(Continued on page 52)

European Music Society Pacts Both Networks

Contract signatured by CBS last week makes available to the network for a period of five years all the music in the repertory of the Society of European Authors and Composers. Agreement gives the web an option of renewal for another five years under the same terms.

NBC has a similar deal with SESAC.

ROY FOX
AND HIS
BAND
ON TOUR
B.B.C. NETWORK

COLUMBIA BROADCASTING SYSTEM
Presents
LEON BELASCO
MON., FRI., WABC, 12 MIDNITE
Coast-to-Coast
St. Moritz Hotel, New York, Nightly
Sole Direction HERMAN BERNIE
1619 Broadway, New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC—Tuesday, 8:30 to 9 P.M., DST
(Phillips Dental)
WEAF—Friday, 9 to 9:30 P.M., DST
(Phillips Milk)

fred allen's
HOUR OF SMILES
With
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
LIONEL STANDER
MINERVA PIOUS
EILEEN DOUGLAS
LENNIE HAYTON'S IPANA TROUBADOURS
Material by Fred Allen and Harry Tugend
Management Walter Batchelor
Wednesdays, 9-10 P. M., D. S. T.
WEAF

Radio Chatter

New York

Through his daily broadcasts over WGY and personal appearances last winter, Hank Keene made contacts which enabled him to use high school lots in several Mohawk Valley towns for his tent show, now trouping.

Emerson Markham, who edits WGY's daily 'Farm Paper of the Air' under by-line of 'Bill Robbins' and who chairmans station's Friday evening 'Farm Forum' under his own name, away on a vacation, with Bob Cragin substituting.

'Health Hunters,' N. Y. State Department of Health group, which broadcasts a weekly sketch, written, directed and announced by Thomas C. Stowell, celebrated first aerial birthday last week. Personal and community health propaganda, carried on by this medium, has proved so effective that the employee-thespians recently made a series of electransscrips for use over other stations. Health Dept. has been broadcasting via WGY for 10 years.

Philharmonic's concluding concert from Stadium Aug. 20 will clear WOR of all other programs from 8:30 to 10:15 p. m.

Pauline Albert, radio warbler, gets a week at the Radio City Music Hall.

Alan Dinehart, Trixie Friganza, Louise Lincoln interviewed by Bide Dudley over WOR.

Jean Paul King announced last week's Certo program over NBC as an added chore on his fortnight holiday away from Chicago.

WMCA controlman, Ted Gardner, is suspicious of anybody trying to crash the control room, where public is barred. Boss George Storer brought in some bigwigs the night Al Smith broadcast, and was given a Missourian challenge by Gardner.

Lee Cronican pinch hit when Ohman, of Ohman and Arden, couldn't make the Horton Varieties program because of illness.

Two saxophones mysteriously vanished just before the Certo program's start last Friday (10) at NBC, and aged the saxophonist 10 years trying to borrow an instrument to use in the show.

'Hysterical History' goes WOR under Helen Bernstein auspices. She previously piloted 'Bronx Marriage Bureau' on same station for three years.

Juvenile stars of the Horn & Hardart hour on WABC appeared in person at the Playhouse in Hudson. They presented a revue.

Knickerbocker Press, Albany, precedes its daily radio programs with recommended programs under the heading 'Mary O'Neill Suggests.' She is radio columnist for the Sunday Knickerbocker Press.

William H. Haskell, drama and radio editor of the Albany Evening News, presented Sylvia Field and Gage Clarke of the Berkshire Playhouse, Stockbridge, Mass., in a scene from 'Pursuit of Happiness' over WOKO, Albany.

Johnny Johnson's orchestra is now broadcasting over the NBC red web from the Hotel Monmouth, Spring Lake, N. J. Bertram Brown, teaming with the leader in piano duos, draws aerial mention, as do 'Uncle Harry' McDaniels and Gary Gross, Johnson standby singers.

Patricia Sheldon, who, as 'Betty Lenox,' broadcasts daily household talk over WGY, off a program last week, with Carolyn Reed substituting.

WFBL, Syracuse, has resumed 'Aunt Sammy' broadcasts on a sustaining basis. 'Aunt Sammy' is Mrs. Martha Powers, who gives household hints Tuesdays, holds cooking school on Thursdays, and conducts a parents' forum on Saturdays.

Nebraska

Harold Fair, of Bozell & Jacobs, advertising office, lent his aid in WOW broadcasting air races. Fair former chain announcer.

Paul Luther back at the microphones at KOIL following his accident of six weeks ago. Still using a cane temporarily.

Helen Lewis of WOW business staff in to Chi for her two weeks' stretch of vacation. May Lanquist relieving.

Jansky-Bailey, Inc., sending in their engineers to relocate WOW's transmitters preparatory to hiking power to 2,500 watts. New power not scheduled for use before fall.

New England

Always different, Vic Whitman, from Norway, Maine, is sending back post cards with no pictures on them.

'Stardom Empress' is the title of a new weekly series started over WEEI, Boston. Arthur Edes will gives the best of his auditioned talent an opportunity to be heard.

Al Moffat, owner of WLEY in Lexington received permission from the FRC to move his station to Lowell, Mass. He has asked for new call letters, which are to be WLLH. The new station will be located in Rex Center, Lowell's sports highspot. The last broadcast of WLEY will be the last day of August.

Yankee net will make a pick-up from the Ogunquit Playhouse at Ogunquit, Me., where a performance of 'At Marian's' with Laurette Taylor, will be played. This is probably the longest local pick-up to have been made.

Attempt of Sterling Couch, program director of WDRC, Hartford, to take a 'hole in one' was thwarted when instead of sinking the ball in the cup Sterling took a dive into a water hole when he attempted to retrieve the recalcitrant ball. Left Sterling with a sprained thumb and wet clothing.

Rocky Clark, radio ed Bridgeport 'Post,' blasts CBS for all-pro winners of Dick Powell leading lady regional auditions.

Arlene Lederer back pianovating at WICC as of this date.

Phil Dunning, co-author, and Gloria Grafton of cast of 'Kill That Story,' this week at Westport Country Playhouse, will co-star 'Connecticut Celebrities' program Friday on WICC, Bridgeport.

George Hall and CBSers, with Loretta Lee, next Sunday beginning a New England week of one-nighters at Roton Point Park, South Norwalk.

Len and Leona claim long-distance record among WICC broadcasters; came all the way from New London.

Cast of 'Three Bachelors,' Alma Dettinger's WICC continuity, holidaying for three weeks.

Eric Peterson's Bridgeport band has new location—Edgewood Inn, outside Albany, with probability of WGY emanating.

Tony Deaso organizing Casa Ritz ork as house band for McCormack & Barry, Bridgeport dance hall operators.

Edith Josephson, long-time WICC songstress, landing vaude contract in New York.

Royal Serenaders, Hartford novelty group, getting regular spot at WICC, Bridgeport.

North Carolina

W. A. Schudt, Jr., manager of WBT, Charlotte, N. C., was sent to Atlanta, Ga., to handle publicity on the southern regional 'Hollywood Hotel' contest. Margaret Chesick, of WBT, was one of the contestants.

Bon Marche department store, Asheville, N. C., presented a series of one-hour programs over WWNC, of that city, celebrating its 45th anniversary. Joseph White, tenor, used.

WBT, Charlotte, N. C., is going to amplify its weather announcements. In the future the station will give the three different forecasts—for the mountain, Piedmont and seashore sections of the Carolinas. It will also give the tides for the benefit of fishermen.

Southern Peach Growers' Association sent WBT, Charlotte, N. C., two crates of peaches. The staff ate peaches for days.

During the hot weather the business staff at WBT Charlotte, N. C., has Saturdays off each week.

Charles Crutchfield, announcer at WBT, Charlotte, N. C., is back at his post after a vacation at Charleston, S. C., and Folly Beach.

Paul Rosecrans, chief engineer for WBT, Charlotte, has returned from a vacation trip to Cincinnati and Chicago.

Henry Grossman, an engineer for Columbia, in Charlotte for two days.

Announcers at WBT, Charlotte, have formed a swimming club that meets daily in the Y.M.C.A. pool.

John Frazee, sports announcer for WSOC, Charlotte, N. C., has resigned to accept an announcership with WWNC, Asheville, N. C. He is being replaced by Ed Sims.

Indiana

Ted Connors' orchestra now broadcasting over WKFB, Indianapolis.

Finalists in WOWO's star contest which CBS sponsored for the Campbell Soups, have all been definitely spotted on the air now with: Evelyn Ley, Friday afternoons at 5:15; Dorothy Keenan, Mondays at 5:15, and Marty Laurence, Tuesdays at 7:30. Mary Berghoff, who won the Chicago trip, was auditioned by Ted Weems and two other bands after the semi-finals up there.

Harry Flannery, Dave Nowinson and others from WIND relaxing at the Dunes.

Medford Maxwell, WOWO program director, back from Auburn, where he talked before Lions' club.

Fred Zieg still relating the scenic wonders of the Northwest after his month's vacation in the Canadian Rockies.

Roseanne Stephans, radio and night club juvenile, is spending the summer in Hollywood with relatives and may try for pictures.

Earl Gardner's unit now barnstorming Iowa and other Midwest points.

Missouri

Carl Smith's orchestra is now playing a daily quarter hour over WHB, and is playing for dinner and dance sessions at the Kansas City club.

Wauhillau LaHay (Mrs. Bliss), on the General Electric Magic Kitchen program of WHB, has returned from a two months' convalesence in Oklahoma.

Marriage of Ethel Fleckinger, of the Rhymettes Trio of WHB, and Jack Todd, program director for the same station, has caused the Rhythmettes to secure a new member. Loro Bailey, who has just returned from a tour with Weaver Brothers and Elvira, is the new singer.

Announcement of the marriage of Katie Storm, WHB hostess, and George Hogan of WXYZ, Detroit, has been received in Kansas City.

Songcopators—George Bacon, Russ Crowell and Jack Wilcher—originally of WHB, are now working with Red Nichols and his band at Walled Lake, Detroit.

Jimmy Kemper, CBS artist, who has been spending a vacation with his parents in Kansas City, had a real experience in his home town recently. He was in a taxi headed for the KMBC studios when the car was caught in a crossfire between mobs of gangsters. The driver was panic stricken and was for stopping, but Jimmie shouted to get going one way or the other, and was quickly out of range. Jimmie said there were some 20 shots fired and that he would be glad to get back to Chicago or New York, where things were peaceful.

Pennsylvania

'The Vagabonds,' Harold, Dean and Curt, were guest artists on WGAL, Lancaster, on Sunday (5). Also Lang Sisters of WGY, who sang several numbers. Both acts were making personal appearances.

Cliff Grey, WGAL spieler and hillbilly, cashing in on his jayhawk stuff by promoting carnivals and hillbilly round-ups.

Ida and her Hawaiians, native island orchestra, heard weekly on WGAL.

Jerry Stone back in Philly from vacation.

I. D. Levy due on the S. S. Rex.

WPEN has organized its own baseball team.

Work is being rushed on KDKA's new studios in Grant building in order to have them ready by November 2, fourteenth anniversary of Pittsburgh station's first broadcast. Kaydee will occupy entire third floor of skyscraper and inauguration, together with birthday celebration, will go on the networks in a coast-to-coast hok-up.

Lynn Willis auditioned by ABS as news commentator.

Al Grauer, Gimbel ad chief, back on WIP with book reviews.

Jack Carlton to augment Jan Savitt's band at the Penn A. C. as general m.c.

Florence Hallman, recent WCAU audition winner, booked into Anchorage with Milt Kellem.

WCAU is preparing a commercial fall build-up for Burton Rogers, tenor.

Sammy Daroff, Philly manufacturer, readying for a fling into radio, with auditions set for WCAU and WPEN.

Helen Grey, WFI p.a., back from vacation to start her morning interview series again, commuting daily from the farm.

Lack of talent at WCAU is necessitating an early drive for fall talent. Station expecting biggest season in local history.

Fletcher Henderson and George Williams staging a battle of music over WJAS, Pittsburgh, from Kennywood Park.

Dave Baylor is the latest addition to the announcers' staff at WCAE, Pittsburgh.

Carol Dickson, hostess at KDKA, Pittsburgh, is vacationing at the World's Fair.

Reed Kennedy, KDKA, Pittsburgh, baritone, called to New York for an NBC audition.

Lois Miller, singing organist at

(Continued on page 50)

New York Ad Agencies

(Executives in Charge of Radio Advertising Programs)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Arthur Pryor, Jr
Herbert Sanford

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
E. M. Ruffner.

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At "STREETS OF PARIS"
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70% of Writers Sign ASCAP Contract; Bernstein May Bring in the Pubs

Practically 70% of the writers have renewed their membership in the American Society of Composers, Authors and Publishers. Turn-in of signatured extensions from the publishers' camp is expected to start this week with the return from Europe of Louis Bernstein, of Shapiro, Bernstein & Co.

Though the faction headed by the Warner Bros. group is holding fast to its resolution not to okay the contract as it now stands, it is anticipated that publisher agreements will come pouring in as soon as one or two important publishers have led the way. Bernstein's leadership status in this derives from the fact that, as a publisher member of the ASCAP board of directors he urged the approval of the 10-year extension as drafted.

Society up to the end of last week had obtained the signatures of over 500 writer members. Responsible in a large measure for this flood of okayed contracts was a letter addressed to the membership by the Songwriters' Protective Association directorate. Communication urged the SPA members to forward to the society their signatured contracts as quickly as possible.

Membership rolls of the American Society comprises about 800 writers and around 150 publishers. With the writers predominantly tied up for another 10 years, starting January, 1936, and the new by-laws guaranteeing them a 50% ownership in the small performing rights of their songs, confusion looms for the publishers who have declared they will not sign the covenant unless certain objectionable features are eliminated from it.

In addition to the provision granted the 50-50 rights, this coterie objects to the retention of the article in the society's by-laws which makes the board of directors a self-perpetuating one. Recalcitrant publishers are also demanding that the system of classification now in effect be abandoned for one more up to date and 'equitable.'

New Eatery to Open In Lido's Old Spot

Restaurant Tokay, on the site of the old Lido club, premieres next month. Emil Aufricht has taken over the lease and plans to spend $75,000 altering the property.

Sonja Heine, champ figure skater from Denmark, will be the opening attraction.

Higgins Goes Bruns.

Joe Higgins, vet recording man, has joined Brunswick as assistant to Harry Gray, recording manager.

Higgins was with Victor for years, later going with NBC and Irving Mills' musical enterprises.

Hyde Plans Boys' Band; Ina Hutton's 4 Records

Alex Hyde, who formerly headed a girls' band and who, with Irving Mills, organized the Ina Ray Hutton Melodears femme band, is planning to form a boys' combo shortly as a followup. Youngsters will be in their teens, with Hyde to baton the combination.

Miss Hutton, last week at Castle Farms, Cincy, has turned out four Victor records for September release. They are 'How's About Tomorrow Night,' 'Nit-wit Serenade,' 'Harlem Heat' and 'And I Still Do.'

Golden melodies from the Golden Gate supplied by
TOM COAKLEY
and his Palace Hotel Orchestra.
Broadcasting via NBC from one of Frisco's most famous hostelries.
Prominently featured in his books you will find:
"I SAW STARS"
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"SLEEPY HEAD"
"THANK YOU FOR A LOVELY EVENING"
"ONCE IN A LIFETIME"
"ALL I DO IS DREAM OF YOU"
ROBBINS
MUSIC CORPORATION
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Ping Pong Accident

Hollywood, Aug. 13.

First ping pong casualty of the season laid low Jack Carter, KNX announcer. In racing across the court for a fast one, the barker fell, breaking his leg.

Half an hour earlier a similar incident was gagged on the KNX barn dance period.

Rock'f'er Nitery to Open Oct. 3 With Noble or Reisman

Rockefeller Roof, swank niterie located on the 65th floor of the RCA building, is being readied for an Oct. 3 unveiling. Although Frank Darling, restaurant and amusement park operator, has the management lease, the finances for furnishing and equipping the spot are coming out of the John D. Rockefeller coffers, with Nelson A. Rockefeller in charge of the venture.

As an advisory board to suggest and pass on the decor, entertainment, etc., the project has a bevy of society matrons. These include Mrs. Kermit Roosevelt, Mrs. Frank Vanderlip, Mrs. Philip Morris and Mrs Harvey Gibson. NBC is installing a wire, and the band maestro will be either Ray Noble or Lee Reisman.

Music Notes

Werner Richard Heyman back at Fox to write music for 'Man-Lock', the new Victor McLaglen-Edmund Lowe film.

Herbie Kay goes into the Edgewater Beach hotel in Chicago Sept. 8 to Oct. 12.

Earl Burtnett leaves the Drake hotel, Chicago, Aug. 23 for an eight-week tour, returning about Oct. 20. Week of Aug. 24 he is booked for the Chicago stage. Then seven weeks of tour through the midwest.

Veloz and Yolanda and Anson Weeks and his orchestra booked by MCA for a five-week run at the Waldorf-Astoria, N. Y., starting Sept. 1.

Frankie Masters, originally billed to play the Palace, in Chi, Aug. 17, when he leaves the Canadian club at the World's Fair, goes to St. Louis for three weeks instead on that date. Then returns to the Palace for the week of Sept. 14 and follows with a tour on the road.

Ted Fio Rito and his orchestra return to the Cocoanut Grove, L. A., Oct. 1.

Eddie Duchin orchestra leaves the Congress hotel, Chicago, Sept. 1. Goes to the Central Park Casino, N. Y., in October.

Dick Whiting and Sidney Clare are writing two numbers for Alice Faye in '365 Nights in Hollywood,' Sol Wurtbel production for Fox.

Nitery Placements

San Francisco, Aug. 13.

Norman and Arline Selby and the colored act of Parrish and Johnson have been added to the Edgewater Beach Club floor show, with Rube Wolf m.c.'ing.

Midge Williams and the Willilams Four have closed at the spot, and are due for a repeat run at the Warfield theatre, doubling from KFRC.

Radio Directory

(As a convenience for advertising agencies, sponsors, and other readers, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

New York City

NBC

(Stations WJZ-WEAF)
50 Rockefeller Center
Circle 7-8300

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George Engles, V.-P. in Charge of Artists' Service.
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Henry K. Norton, Treasurer.
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C. W. Horn, Dir. Research and Development.
Frank E. Mason, V.-P.
G. W. Payne, Commercial Engineer.
J. de Jara Almonte, Evening Gen. Mgr.

Department Heads

Donald S. Shaw, Eastern Sales Mgr.
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Bertha Brainard, Commercial Program Mgr.
Thomas Belviso, Charge Music Library.
Quinton Adams, Office Manager.
John R. Carey, Service Manager.
D. B. Van Houten, Office Supervisor.
W. D. Bloxham, Purchasing Agent.
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Courtney Savage, Dramatic Dir.
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WOR

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J. Lewis Reid, Director of Programs.
George Shackley, Musical Director.
Adolph Opfinger, Asst. Program Dir.
Joseph Bier, Studio Mgr.
Philip Thorn, Continuity Editor.
J. R. Poppele, Chief Engineer.
David Casem, Publicity.
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WINS

American Radio News Corp.
114 E. 58th St.
Eldorado 5-6100

R. L. Ferguson, Station Mgr.
H. F. Bidwell, Production Mgr.
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H. Harrison, Acting Program Dir.
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WMCA

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Donald Flamm, Pres.
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Broadway at 53d St.
Columbus 5-5660

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Allan A. Ryan, Jr., Vice-Chairman.
James F. Norris, V.-P.
W. F. Fitzgerald, Secy-Treas.
Frank Hennings, Artists' Bureau.
Philip F. Whitten, Sales Mgr.
Fred Coll, Publicity.
Frank Marx, Chief Engineer.

WLWL

Universal Broadcasting Corp.
415 W. 59th St.
Columbus 5-7030

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J. P. Kiernan, Business Mgr.
R. W. Bjork, Sales Manager.
George O'Brien, Program Dir.
Rudolph Forst, Musical Dir.
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Chicago

NBC

Merchandise Mart
Superior 8300

(Stations WENR—WMAQ

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Sen Kaney, Asst. to V.-P.
P. G. Parker, Asst. Gen. Mgr.
John Whalley, Office Mgr.
Roy Shield, Chief Musical Dir.
C. L. Menser, Production Dir.
Sidney Strotz, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
Willis Cooper, Continuity Ed.
Frank Mullen, Dir. of Agriculture.
Judith Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.

(Continued on page 50)

Philly Goes Hotcha with Vengeance; Hotels Gird for Fall Nitery Boom

Philadelphia, Aug. 13.

Philly's phenomenal nitery business, breaking every precedent in the Quakertown's staid history, is drawing attention from the more important booking centers. Local musician's union is being flooded with membership requests from N. Y. bookers, with the initial okay already given to Joe Moss.

One of the hottest seasons here has barely dimmed nite club trade and follows up the black ink ledgers of last summer. Town has many central-city clubs working to capacity crowds throughout the week, while river drives and suburban spots report a similar impetus for mass gaiety. Jack Lynch's Adelphia Roof, Walton hotel's Sky Rendezvous, the Anchorage and the River Drive Casino are listed as the leaders among an estimated twenty-five rooms doing a hot trade.

Next month will see the biggest boom in niteries that local annals have ever recorded. All hotels are budgeting for nite clubs, including those which have remained dark or unconcerned in past years. Headline acts are contemplated for almost every place, which completely uproots all dogmas about Philly's 'dead' days and early curfew. In addition to the hostelries mentioned, hotels Ritz-Carlton, Bellevue-Stratford, Warwick, Ben Franklin and Stephen Girard signify intentions to join the floor show parade.

Wideners' Nitery Splurge

Much ballyhoo is being given the announced opening next month of the Arcadia Cafe, a local landmark during the pre-prohibition era. Spot has been snared by Art Padula, 24-year-old owner of the Anchorage, whose business there has had old-timers guessing. Padula will manage on a profit-sharing basis for the social Wideners, latters' estate recently regaining the office building in which the nitery is situated. Plans call for a club with international flavors, a large central room surrounded by smaller rooms representing eight foreign countries, and utilizing food, chefs, waiters and entertainment of the various nations. It is understood that Guy Lombardo's unit has already been signed for the initial stanza, with Buddy Rogers to follow. Wideners have signified intention to make the Arcadia one of the showplaces of the country, backing the spot to the hilt with a terrific talent appropriation.

With news of the Arcadia's plans gradually seeping through the town, other Philly nite club operators are girding for battle, which will see every manner of ethical precedent thrown to the winds. Prices have remained comparably low, with many clubs dispensing with minimum and couvert charges.

Philly dailies have already taken notice of this unusual situation, and are devoting much space to Sunday nitery chatter columns.

Hawaiian Hillbillies

Charlotte, N. C., Aug. 13.

Fred Kirby, who calls himself the 'Hillbilly Cavalier,' has taken a group of Hawaiian musicians under his managerial wing.

Is merging hillbilly and Hawaiian stuff in one radio turn over WBT.

SET DOWNEY, RICHMAN, TUCKER FOR CHI SPOT

Morton Downey opens Friday (17) at the Chez Paree, Chicago niterie, for a two-week stay. Harry Richman will follow Downey for a similar run, and Sophie Tucker is slated to settle down at this spot for five weeks after Richman moves.

Prior to his Chicago entry, Richman will do two weeks at the Blossom Heath Inn, Detroit.

Only Name Bands Menu For Hot-Cha Coast Spot

Los Angeles, Aug. 13.

Rainbow Gardens, grind dancery for the past four years, goes uptown late next month. Jiggery gets shuttered Aug. 18 to make way for alterations and a new front, which is estimated to cost $50,000.

Only name bands will be spotted, with Cab Calloway set as the opener to stay for six weeks. Others being propositioned are Vincent Lopez, Phil Harris, Glen Gray and Bernie Cummings.

Spot has a dance capacity of 7,000 and will take on a nitery flavor by the inclusion of tables for eats and a floor show. Raymond Lewis is the owner.

EASE CURFEW

Army Lifts Minne. Midnight Closing Order; Aids Niteries

Minneapolis, Aug. 13.

This town again can enjoy night life after having had the curfew rung on it at midnight every evening since July 26. Brig. Gen. E. A. Walsh, head of the military, eased the martial law restriction Saturday (11) when he issued an order permitting theatres, night clubs, dance halls and all other amusement places to remain open until 2 a. m.

Midnight closing hurt night clubs plenty and compelled theatres to eliminate their Saturday midnight shows. It was put into effect at the time that marital law was declared.

Martial law still continues, but without this restriction. Governor F. B. Olson has indicated that he will not abolish it until the teamsters' strike is settled.

Bennee Russell and Benny Oakland hopped in last week from Lake Minnawaska, N. Y., where they're spending the summer, to place six songs and collect $1,300 in advances.

Harris' 2 Wk. Stay

Jack Harris, British maestro, arrived last Wednesday (8) from London for a stay of two weeks around New York.

On his return to the other side, Harris and his band will open at the Cafe de Paris.

Inside Stuff—Music

Jack Robbins has complained to J. Robert Lubin, of Loew's, about the Harms publication, 'Born to Be Kissed', written by Howard Dietz and Arthur Schwartz. Name is the former Jean Harlow film title, now changed to 'Girl From Missouri'.

Song was never intended to be in the picture, according to Robbins, but the Harms publication carries on its title page a likeness of Miss Harlow and a hookup with Metro. Robbins, as Metro's official and exclusive publisher, objects to it as an alleged unfair trade practice.

The record biz figures to improve markedly from now on. There were evidences of this already a year ago and it is felt that if ever the automatic playing, talking machines are gotten down to a popular price it will put over the disk business in boom style once again.

The lazy-man equation figures importantly in radio's popularity, along with the other elements, because a phonograph record must necessarily be manually changed every 2½-3 mins. of playing time.

First pastoral poem that Tin Pan Alley has put to music since 'Trees' is 'New England in the Rain'. Shapiro-Bernstein has addressed a copy of the song to each of the New England governors.

Paul Frances Webster adapted the verses and Larry Stook furnished the melody.

Weber Nixes Brit. Bands for U. S., but Conne Claims Wash. O.K. for Hylton

The Anglo-American dance band thing is up again, and ,while hotter than usual, a statement from Joseph N. Weber, president of the American Federation of Musicians, now vacationing in London, kills any hope of Jack Hylton coming to the U. S. It may have its repercussions in England, which, heretofore, for all the stringency of the Labor Dept. in Washington, has been more liberal in admitting visiting American band attractions than the U. S. has entertained for incoming British musicians.

Despite Weber's statement, two salient negotiations in the past week may have significant bearing on future deals. One is the sailing of Ed Conne, radio agent, for London last week with a six-month contract for the importation of Hylton to be the musical mainstay of an all-British program, which will be etherized from New York on a national U. S. network, also into Canada, and by short-wave to England.

Conne states he first had the path cleared through the Washington, D. C., authorities for Hylton's admission, providing the British maestro will accept his terms. This is deemed the lesser of the two elements in view of Hylton's known ambition to bring his band to America and show the U. S. his brand of syncopation.

On the other hand, a kink cropped up in the proposed sailing of Duke Ellington and his orchestra Sept. 7 for a return British tour. As heretofore, Ellington was to play the variety theatres and double into one-nighters for dance engagements. Once before the British Labor Ministry objected to the Ellingtonites' dance dates, although okaying the stage performances, but with the band's arrival abroad that was circumvented and Ellington played more dance dates than stage engagements.

Ellington Delay

When the same thing cropped up again, Irving Mills, Ellington's manager, this time insisted on an okay for both stage and dances, not caring to chance it as before. With the British Labor Ministry balking, Mills cabled Harry Foster to go ahead getting everything in order, but for a later sailing, as meantime he has booked Ellington for four weeks i.. New England and he prefers vamping until the release of the forthcoming Mae West-Paramount picture, 'Belle of the 90's,' in which the Ellington band participated. Overtures for the joint booking of the band with the picture have come up and it would be smarter booking for Mills to keep Ellington in America for the present during the early months of the West film's release.

London agent Harry Foster meantime advises Mills that the Variety Artists' Federation is backing the importation of Ellington for unlimited engagements in England on the premise it's an unusual artistic organization and the original September - October engagements will probably be consummated later in the fall and winter.

Weber's Stand

London, Aug. 13.

Joseph N. Weber, president of the American Federation of Musicians, has just left England for the continent after a five days o.o. of London.

According to authoritative statements, indirectly attributed to Weber, the position of allowing English bands to invade America is just as stringent now as ever. There is not a chance for Jack Hylton, or any other British maestro, to hit Broadway, except on a pleasure-bound trip.

The position is that some laxity would be shown to English musicians, but that might mean the beginning of an influx of bands from all parts of Europe, and, with 40,000 first class musicians unemployed in America, such a position would not be tolerated.

The forthcoming sailing of Ray Noble for six months to a year's guest-maestro engagements in America (radio, theatres, etc.), is an instance of moderated laxity. But Noble can't bring over any musicians.

Weber stressed there is no personal animosity towards British musicians; in fact Englishmen as individuals are given preference over other nations. Such a law has been in existence for the last 20 years.

What effect this statement will have on the English Bands' Union remains to be seen. But it looks very much like they will be clamoring for some sort of reprisal.

Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of the general plug popularity.

Data obtained from Radio Log compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC
Only Have Eyes	32
For All We Know	29
Pardon Southern Accent	27
Never Had a Chance	25
Very Thought of You	25
Eyes Wide Open	25
Love in Bloom	24
Moon Glow	24
I'll Close My Eyes	23
Thanx for Lovely Eve	23
All I Do Is Dream	22
I Saw Stars	21
Say It	21
Dames	20
Sleepyhead	20
Then I'll Be Tired	19
Panama	17
Counting on You	16
Take Lesson from Lark	16
Once in Lifetime	15
I Still Do	14
Spellbound	14
Moon Over Shoulder	13
I'm in Love	13
Call You Mine	13
Ooh, You Miser	13
Moon Was Yellow	13
Tonite Is Mine	13
Lights Low, Music Sweet	13
He Never Knew	12
Hat on Side of Head	12
Straight from Shoulder	12

CLAIMS INVENTION OF 1½ HR. RECORD

Paris, Aug. 13.

Louis Jaffard claims invention of system of making photograph records which will play an hour and a half, and possibly longer. Scheme, he says, permits putting entire act of an opera or symphony movement on one disk.

Idea depends on substitution of constant linear velocity for uniform rotation in recording and reproduction.

100% PERCENTAGE

Olsen Running Det. Spot; Pays All Expenses and Pockets Gross

Detroit, Aug. 13.

George Olsen is running Westwood Gardens on a percentage arrangement, whereby he pays all the expenses and pockets all the admissions. Expenses include $2,000 weekly to the Detroit Philharmonic Orchestra, which had the spot originally, and still plays one hour nightly. Permission to play the spot was given Olsen only if the contract held by the Philharmonic was taken over.

Olsen originally came in to play a four-week date at $5,500 weekly. Biz was good and Olsen was to hold-over, but the union stepped in and pointed out that the Philharmonic contract included the entire season except for the original four-week Olsen booking.

Gate admish is 50 cents, and turnout big. Arrangement stands as is until Olsen tires.

Erdman With Miller

Fred Erdman, formerly recording manager of the RCA Victor Co., is now with the Miller Music Co. in an executive capacity.

He has taken over the direction of the publishing firm's exploitation department.

BRITISH AIR BARS 'LOVE THY NEIGHBOR'

London, Aug. 4.

British Broadcasting Corp. has banned the song 'Love Thy Neighbor,' forbidding its use on the air under all circumstances.

Reason is that title is considered sacrilege.

Columbia Broadcasting System from the start ordered the song title interpreted as 'Love Your Neighbor,' but otherwise did not restrict it.

Big-Top Ballrooms Duck ASCAP Tax Via Free Terpsing

Chicago, Aug. 13.

Figuring to beat the ASCAP ballroom tax, there are a number of big-top dance hall-and-confectionery stores springing up throughout the midwest. Operators pitch a big tent in a cornfield, lay down a floor and set up four large loudspeakers at each corner of the canvas.

From nine p.m. on the operators are sure of a steady flow of the best dance bands in the country and they advertise these names.

However, the gag is that these tent ballrooms charge no admission to come in and dance. It's strictly free. The operators get off the nut through the sales at the confectionery counters, of drinks and candy.

Mills Takes 5 Paris Taxi-Dancehall Tunes

Believing that recent shortwave broadcasts from Paris has stimulated an interest among American listeners in this type of music, Jack Mills has bought the American rights to five Bal Musette tunes from Charles Brull, French publisher. A Bal Musette is a French taxi dance emporium, and name has been adopted to describe the type of music and instrumentation that is distinctive of these spots.

As a sequel to his recent visit abroad, Mills has also acquired the American rights to 'Troublesome Trumpet' from Peter Maurice, and 'Come and Dance Anyway' from Editions Smyth, both French publishing firms.

Use of a Lyric in a Mag Story Ruled No Infringement, but MPPA May Be Enlisted for Test

Rebounding Justice

Paris, Aug. 6.

French publisher of 'Carmen,' M. Choudens, brought suit against Mireille, composer of pop hit, 'Couches dans le Foin' (Sleepin' in the Hay'), for lifting two opening measures of toreador song for her number.

Court decided it wasn't plagiarism, but honest quoting, and would do 'Carmen' more good than harm. Awarded Mireille 5,000 francs damages ($330) to punish Choudens for bringing the action.

Shapiro, Bernstein & Co. has asked the Music Publishers' Protective Association to join it in an appeal from the Federal Court decision which held that J. P. McEvoy's use of excerpts from the lyric of 'You Can't Stop Me From Lovin' You' in a Collier's magazine story did not constitute infringement of copyright. The Shapiro firm is of the opinion that the question of law involved affected the entire publishing industry and that the action had now become an association matter. The decision and the briefs in the case have been turned over for study to the MPPA counsel, Francis Gilbert.

McEvoy's story, 'Are You Listenin'?,' appeared in Collier's. The case was tried before Judge Frank J. Coleman in the New York Federal Court last December. He died before the issue was decided and by arrangement between opposing lawyers the matter was submitted to Judge Henry W. Goddard for decision upon the facts.

In his decision, dismissing the Shapiro-Bernstein suit, Judge Goddard made frequent reference to the 'doctrine of fair use' and declared that if there had been an infringement it was merely a technical one and could not have caused injury to the plaintiff. In using excerpts from the lyrics, averred the court, McEvoy had done nothing to directly affect the sale of the song. The quotations incorporated in the story were, said Judge Goddard, too fragmentary to serve as a substitute for any one interested in buying a copy of the song.

'Fair Use' Opinion

Counsel had not cited nor has the court found, declared Judge Goddard, any decisions involving facts directly comparable to those involved in the Shapiro-McEvoy case. Yet he had no doubt that small snatches from the words or music of a popular song have been used more or less frequently by authors for the sole purpose of reflecting a certain atmosphere or background. Perhaps, he said, the reason why similar cases are not found is because such use of the song was generally regarded as permissible and falling in the class of 'fair use.'

Shapiro-Bernstein filed the suit after McEvoy had on two previous occasions made similar use of that firm's songs. At the request of Collier's, McEvoy offered to settle the 'You Can't Stop Me From Lovin' You' litigation with the payment of a nominal sum, but the publishers elected to make a test case of the alleged infringement. House, Grossman & Vorhaus did the litigating for Shapiro-Bernstein.

MUSIC CODE IS READY FOR PREZ

Indications are the music publishers' code will be in the hands of President Roosevelt for approval by the end of the current month. John Williams, NRA administrator for the publishing industries division, last week advised John G. Paine, chairman of the Music Publishers' Protective Association board, that the convenant was practically ready for this step. Paine is due to meet with Williams in Washington today (Tuesday) for a final discussion of some of the disputed clauses in the instrument.

As soon as the code has been turned over to the President, the MPPA and the Music Publishers' Association, the latter representing the standard faction, will go through the preliminaries leading to the election of the code authority and the co-ordinating committees. These two organizations will do the nominating of candidates, but the choosing of the members for the three boards will be left to the industry as a whole.

Under the administrative provisions of the code as it now stands, the authority coterie will consist of two members each from the pop and standard factions, with the fifth man appointed by the Government, while the co-ordinating committees will consist of five reps each from the standard and popular groups.

Decca Draws First Blood in Impending Talent, Sales Battle with Brunswick

A phonograph war impends between Brunswick and the new Decca, predicated principally on the new American Decca Co.'s executive and artistic personnel having come from the old Brunswick and Columbia ranks. Brunswick is now concerned over Col through the recent buy-out by Brunswick of Col's assets, trade name and copyrights.

Despite the relatively negligible sales of phonograph records in recent years—now an old story because of the effect of radio on disks—both Brunswick and Decca are going hot and heavy after sales.

Decca's attitude is that the artist will carry its label and that, apart from the trade emphasizing one label over another, the public at large doesn't care on which disk Crosby, Lombardo, et al., record—they're buying the artists. Decca expresses that in the same terms as motion pictures—the fans know little and care less about the trademarks of the producers; they go to see the stars.

Brunswick seemingly is of the same opinion, and is fortifying its recording star roster with artists which Irving Mills is bringing back from the Victor lists. About a year ago Mills took his Calloways, Ellingtons, et al., away from Brunswick to Victor; now it's the reverse.

Decca officially raided Brunswick by making its first Crosby recordings on the Coast last week and the first Lombardo dance records in New York this week.

Decca has acquired the equipment from the old Brunswick factory at Muskegon (Mich.) and moved it to New York.

In line with Brunswick's expansion program, Recording Executive Harry Grey leaves on an extensive 'canning' trip with a portable machine the end of the week to pick up as much novelty talent as possible. It means more or less promiscuous recording of hillibillies, novelty blues warblers, odd Ozark Mountain combinations and the like, also locally-reputed radio artists, bands, et al., but while an expensive investment it has proven very worth-while in the long run.

The late Jimmy Rodgers, for example, was thus dug up, his blues and yodeling novelty disks selling on the Victor label into the millions and making a small fortune for him. Even now the widow of the moonshine-addicted Dixie warbler collects a couple of thousand dollars' annual royalty from the continued sales of the disks.

In the past year or more there has been a marked cessation of these recording-scouting expenditions, chiefly because of economic restrictions. As result, much of the new talent that ultimately percolated from the disks to the radio mikes was stemmed, and the radio broadcasters grew hungry for new talent. Accordingly, the broadcast talent field again looks forward to something worth-while eventuating from Grey's Brunswick expedition.

Art Schwartz Quitting Coast for Warner Spot

Hollywood, Aug. 13.

After 15 years on Coast representing various music publishers, Art Schwartz left Saturday (11) for New York, where he reports Aug. 28 as assistant to Edward H. Morris, chief of consolidated Warner Bros. music publishing interests. He will be in charge of sales.

For past six years he has been Coast representative for M. Witmark and Sons. On way east, Schwartz will visit all Coast and inland branches.

Lucas for Edgewater

Chicago, Aug. 13.

Clyde Lucas orchestra goes into the Edgewater Beach hotel Oct. 12. Has been playing at the Morrison hotel.

With the move from the Morrison to the Edgewater, the Lucas orchestra moves from NBC to CBS.

Abbott on Way

John Abbott, managing director of Francis, Day & Hunter, British publishers, is slated to arrive here Aug. 30 for a week to 10 days' stay. Mrs. Abbott accompanying.

Couple have a son on this side learning the American methods of the publishing business.

RKO Just Within Code at $500 Budget for 4-Day, 5-Act Bills; Quartet N. Y. Houses Go Vaude

At probably the lowest budgets ever set by a major circuit for vaude shows, coming just within the code minimum for salaries, RKO resumes with stage shows in four spots at the end of this month. Stage appropriations average $500 for four-day shows at the Madison, Brooklyn, and Coliseum, New York, which open Aug. 25 and Sept. 1, respectively, and $250 for two days at the Chester, Bronx, and Capitol, Union City, N. J., which open on same dates in order named.

With the exception of the Madison, used last season as a 'showing' house by RKO, all of the houses coming in have been in grind pictures for more than two years. The Chester has been without vaude for almost four years.

Minus 10%

Success of the first one-act shows in six spots in and around New York, which started Aug. 4, prompted RKO to open the further time to stage entertainment, but at budgets which rival those of the smallest indie vaudefilmers in or out of New York. At an average of 15 people per show, the code salary minimum for four days would be $450. In appropriating $500, RKO is just skimming the law, and with 10% commish deducted the acts' share is $450.

Despite the low money, it is expected that by the time these houses start with vaude that the six theatres which opened with one-acters last week will amplify their shows to five and six acts on regular split-week policies. These are the Fordham, Bronx; White Plains, New Rochelle, Yonkers, Mount Vernon and Flushing. Acts playing these houses do so without benefit of pit orchestras, being of the comedy-singing-dancing type that furnish their own musical accompaniment.

At the same time as experimenting with vaude, RKO is apparently also switching openings from Fridays and Tuesdays back to Saturdays and Wednesdays. Six spots that came in last week are Saturday openings, with the same going for the four due at the end of August and beginning of September.

While there has been no approach by any of the circuits playing vaude for an agreement on the matter as yet, it's expected they'll get together for uniform openings to allay booking confusion. With one circuit opening on Saturdays and Wednesdays, and the others Fridays and Tuesdays, it will mean that acts will have to lay off as much as six days before being able to play a date on the Loew circuit coming out of an RKO date, or vice versa.

TRACY
and
VINETTE
Aug. 13, Morecambe, England

PAULINE COOKE
BOOKED
SIS and BUDDY ROBERTS
"MERRY MALONES,"
MELBOURNE, AUSTRALIA

CWA Units to Pay Actors $24 W'kly; Start in October

CWA's 30 vaude units for relief of unemployed vaude actors and chorines will not get under way until the middle of October. Relief agencies of the States of New York, New Jersey and Pennsylvania don't expect to get organized to handle these shows for the CCC camps and civic organizational charities before that time. Col. Earl Booth, Public Welfare and CWA official, is getting the machinery in order.

Salaries for performers in the relief units has been set at $24 weekly. Fact that these shows are Government relief for unemployed is the reason why the salaries can go below the minimum set by the vaudeville section of the Motion Picture Code, which is $45 per week per principal.

American Federation of Actors will supervise the booking of the units and their staging.

ROONEY AND TIMBERG REVIVING POP-SON UNIT

Herman Timberg and Pat Rooney are reviving their combination unit for the coming season. The younger generation will again be with their pops.

Unit opens for Loew Aug. 24 at the Valencia.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

New Acts

ROYE and MAYE (4)
Dancing, Song
17 Mins.; Full (Special)
State, New York

For a good many years Roye and Maye have been starting where most teams finish in the line of stage ballroom dancing. And they're still well ahead of the field, as illustrated in this new act.

Still doing the regulation quota of three numbers, but while the routine is unchanged the numbers have kept abreast of the times. Where once Roye and Maye were known for their waltzes and tangos, they're now doing Harlemesque wriggles and boleros. By making progress as the march of time demands it, Roye and Maye manage to remain in the front rank of their school of dancing.

With the team in this turn, in addition to the customary piano accompanist, is Mae Joyce, platinum blonde singer, who fills the two Roye and Maye breathing spots. Miss Joyce is using two very slow and extra torchy songs, whereas she might try at least one speedier chanson and in that manner become more than just a fill-in.

Roye and Maye's three dances are a waltz, a Harlem novelty and a bolero. Latter, closing the act, is a whirlwind affair, done under a deep blue spot. A bit more light wouldn't hurt. In none of the three numbers is Miss Maye on her toes. But she's doing other things proficiently now, so the absence of toe work won't be missed, and the change in these days of four-and-more-a-day, and after all these years probably won't be noticed.

The full stage set is plain but for the piano keyboard painted on the backdrop, this setting a clever motif for the opening dance. *Bige.*

THE FLORIDIANS
Comedy, Singing
12 Mins.; One
Orpheum, N. Y.

This act is practically the same as the one the Three Beck Brothers did a year ago, only this time they have added a pianist and changed their billing, which has no connection with their type of work, nor with the band that played under that tag a number of years ago.

Andy Devere makes it a quartet, accompanying the brothers' hoke on a baby upright. Becks deliver comedy songs in a manner suitable for this type of nabe, but hardly palatable for the classier theatres. One of the boys also goes in for imitations of Harry Richman, Cantor and Chevalier that would be unrecognizable if it weren't for the introductions.

Hard workers, though, with most of their faults lying in their material. Deuced here to nice response.

JEAN, RUTH and GALE
Dancing
6 Mins.; One
Academy, N. Y.

Two blondes and a brunet in a brief hoofery menage that presents little more than a cheap buy for frugal theatres. Formerly this trio would be just another specialty in a flash—now they're an act, but a weak one.

Opening the show here, the girls did three routines, first an off-beat tap, then a Harlem strut and finally the expected, competitive stepping. Their looks, however, are their prime assets, being young and shapely, as there's nothing unusual in their dancing.

Response here was meagre.

Marcus Show to India

Chicago, Aug. 13.

After a season in China and Japan, A. B. Marcus' 'The Greater Marcus Show' goes to India for the fall.

Opens in Calcutta. Ned Alvord continues in advance.

Same Amount of Stripping in $2,200 Supreme Burly Shows Starting Sept. 2

New Supreme burlesque wheel, composed of the Minsky-Weinstock, Rudnick-Maddan and I. H. Herk (Empire) outfits, will start out with 40-people shows at $2,200 per show budgets. The wheel gets under way Sept. 2.

Six towns will be in at the start, four contributed by Minsky-Weinstock and two by Rudnick-Madden. Minsky quartet comprises Republic, New York; Minsky's (Werba's), Brooklyn; Park, Boston; Empire, Newark. R. & M. houses are Shubert, Philadelphia, and Capitol, Albany. Under terms of the deal, the Rudnick-Maddan Eltinge on 42d street, New York, opposish house to Minskys' Republic, stays in stock.

Izzy Herk enters the picture as chairman of the Supreme board. Joe Weinstock is president. Herk has dissolved his Empire outfit and also disbanded his booking office in favor of the new connection.

Troupes will consist of 24 girls and 16 principals, with a stage manager, deck hand and orchestra conductor traveling with each show. The traveling leader is something that has been missing in burlesque for about four years.

The $2,200 budget is the highest contemplated for a burley wheel in several years. Last season the short-lived Empire started and finished with a $1,500 budget.

To Stage Own Shows

Wheel has nixed the producer franchise system in favor of staging its own shows with a permanent staff of four producers. The quartet will consist of Paul Markoff, Fred Clarke, Pal Brandeaux and Ken Rogers. All booking will be direct, handled out of the Minsky offices at the Republic, with Herbert Minsky and Eddie Maddan as bookers.

Route will run as follows: Brooklyn, Boston, Albany, Newark, Philly, New York. Newark house is the old Miner's, which the Minskys are remodeling. Wheel heads also claim they have deals on which will extend the route later to independent theatres in Washington and Baltimore. In these two towns, Supreme would be in competition with the proposed Izzy Hirst-Hon Nichols wheel in that territory.

Report that the Supreme heads have been in a quandry over a problem of using one or two strippers per show, or even none at all, is described as the nuts. If anything, there will be just as much stripping this year as last, and perhaps more. It's no secret that burlesque figures censorship of pictures will be a break for burlesque.

LOEW SETS MYRT-MARG FOR 1ST EASTERN DATE

'Myrt and Marge,' radio script turn, comes east for vaude for the first time this month, opening for Loew Aug. 17 in Washington. Team has played the middle west over the summer. Johnny Hyde set the Loew deal, which includes the balance of the time following Washington.

'Myrt' of the team is Myrtle Vail, of the one-time standard vaude team, Dammerel (George) and Vail. 'Marge' is Margaret Dammerel, her daughter.

Indie Burly Ops. Unable to Agree On Code Members

Washington, Aug. 13.

Deadline for submission of nominations for three independent posts on burlesk code authority was fixed today by Acting Divisional Administrator William P. Farnsworth in an effort to speed final organization of administrative agency for this branch of amusement industry.

All ballots must be returned by Wednesday (15), Farnsworth informed 30 independent operators, who so far have been unable to agree to representation. Up to noon five ballots had been returned unclaimed, while only six nominations had been submitted.

Delay in filling indie posts will prevent code authority from getting into action with opening of winter season Labor Day, it is feared, so NRA feels heat must be turned on in order that administrative machinery may be set up.

DANSEUSE GOES VAUDE WITH RKO TRIMMINGS

Booking Patricia Bowman as a single, RKO will supply the trimmings for her vaude engagements, which start Aug. 17 at the Palace, Chicago. The former Radio City Music Hall danseuse plays the Fox, Detroit, the following week (24). Chi date will be the first in vaude for Miss Bowman, with exception of a week at the Palace with the Roxy ballet three years ago.

In Chicago Miss Bowman will work with a piano team. In Detroit she gets the house line for support.

Charlie Morrison is handling Miss Bowman as personal manager, with Max Tishman negotiating the RKO bookings.

Waterbury, 4 Days

Warners' State, Waterbury, Conn., went five acts of vaude on a four-day basis Saturday (10).

House booked out of New York by WB.

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These Producers Tell the Story
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Chorus Girls report every night, 11 P.M., at the Republic Theatre

RKO Restoring Vaude to Providence, Boston and Newark by Labor Day

Three of RKO's former big time houses are set to resume vaude on a full-week basis Labor Day. They are Newark, Boston and Providence.

Providence and Boston will go on Bill Howard's book, while Arthur Willi will buy the shows for Proctor's, Newark, as last season.

While opening on a Monday, it's expected the theatres will revert to Saturday openings to conform with the theatres in which RKO is experimenting with vaude in and around New York.

Boston and Newark will play money shows, probably up to $5,000. Providence budget is around half that.

RKO Sets Besser

Joe Besser, having left the Count Bernivici unit to go out on his own with a two-act, opens for RKO Aug. 17 at the Academy, New York.

Sam Critcherson is straighting for Besser. Charlie Morrison agenting.

STATE-LAKE'S FANNER

Chicago, Aug. 6.

Faith Bacon goes into the State-Lake week of Aug. 26.

Booked by Victor (Rasputin) Weinshenker.

LOEW STAGING OWN UNITS

Two Strikes

RKO will restore vaudeville for four days a week in four of its New York theatres next month. The budget for these five-act bills to be played is $500 (less 10% commission) per bill. And when this policy flops, the RKO operators will heave their usual sad sigh and announce that 'Vaudeville is washed up in New York'.

And they'll be right. For vaudeville can't be anything else under such circumstances. When a major circuit classes itself with the smallest in the independent vaudeville field, that major circuit's vaudeville is washed up before it opens.

At $500 (less 10% commish) for the four days, these RKO bills will barely ease inside the minimum salary limit set for vaudeville under the NRA Code. The code requires that no actor can play for less than $7.50 a day. It was designed to exterminate those in the vaudeville business whose pre-code notion of a suitable salary for an actor was $2 or $3 a day. The code, or at least this portion of it, was not written for the major circuits and the better independents who not only can afford to pay more but have never considered doing otherwise.

As to moral issue, the decision of one of the leading circuits merely to ease within the regulations speaks for itself. But there is also the business aspect.

The code minimum of $7.50 a day for a day's work, or $40 for a full week, is a living wage. No denying that, but at $7.50 a day, or $40 a week, the actor cannot purchase costumes, scenery, material, orchestral arrangements and other requisites for his existence and future as a performer without which his value to the theatre is practically nil.

RKO will get actors for the $500 (less 10% commish) bills. Just as the indies get 'em. But has RKO, or anybody in RKO, ever witnessed those indie shows?

RKO isn't reviving vaudeville in these New York houses—some of which have been without vaudeville for three and four years—for fun. RKO must believe that there's a chance to get some business with vaudeville when pictures are bad. For that reason alone the belief that it can get anywhere at $7.50 a day for its actors is ridiculous. If there is any chance for a comeback by stage entertainment at this time, and it would appear that there is, RKO will kill that chance with its $500 (less 10% commish) budgets.

There's also that RKO division manager who has enjoyed a good break with his vaudeville in an eastern resort house this summer. The one who tells anybody who will listen that, 'the house is making a fortune and we're buying the acts for nothing'.

N. Y. Authorities Would Bar Out Dillinger's Act

Samuel J. Burger, an agent, and Irving Schneider, his attorney, have formally notified License Commissioner Moss that he (the Commissioner) will be snubbed as well as defied if he interferes with any New York stage bookings for John Dillinger, Sr.

Commissioner Moss has notified Burger and his attorney that a combination of License Commissioner Moss and Police Commissioner O'Ryan will take steps to prevent the appearance of Dillinger, Sr., principally on the grounds that he was the father of the slain outlaw.

Burger and his attorney have informed Commission Moss that they can't understand Commissioner Moss' attitude, and anyway they see nothing objectionable about the elder Dillinger's act, it being in their judgment a 'sermon and lesson for parents and others generally.'

Having asked the Commissioner's permission and having been denied it, Burger will go ahead on booking Dillinger, Sr., without it. Now all Burger has to do is find a theatre in whch to book Dillinger, Sr. So far no dice, but Burger says there's a chance Dillinger, Sr., will go into the Hippodrome, New York. Only the Hippodrome happens to be dark. But it may reopen.

Akron, O., Aug. 13.

Following a week's engagement in an Indianapolis theatre, John Dillinger, Sr., father of the dead bandit, and other immediate members of the family are playing their first tented engagement this week at the annual Summit County fair here. Troupe, according to Frank Ruttman, manager of concessions, was contracted for the four days on a 60-40 percentage, no guarantee. From here they go to the Century of Progress.

RKO-Skouras Split May Force N. Y. Neighb Vaude

Failure of either party to renew the pooling deal between RKO and the Skourases on the Academy and Jefferson on 14th street, and the Audubon and Coliseum in the uptown sector of New York, will probably mean a renewal of stage show competish in those nabes in the near future. Old deal between the two circuits was up Aug. 1.

Coliseum is skeded to resume vaude the end of this month on a four-day, five-act basis after being in grind pix for more than two years in favor of the Audubon playing the shows. On 14th street the Jeff is in grind pix, while the Academy plays the vaude-picture combo.

Although the pool is over, RKO continues to book the Academy on a week-to-week basis. Skourases, however, are expected to make a switch to another booking office within the next two weeks, probably shifting the buying of their shows to either Fanchon & Marco or Arthur Fisher, indie.

RKO has been in favor of renewing the 14th street deal for another year, although wanting to withdraw from the arrangement uptown, but the Skourases nixed everything rather than effect a partial deal.

Peabody's Jump-Breaker

Eddie Peabody will play two weeks at the State-Lake, Chicago, starting Sept. 2, on his way back from California. Week at the Wisconsin, Milwaukee, precedes the Chi date.

While in Chicago Peabody will hop back on the NBC web as an advance to his return to the NBC studios in New York.

Soph Returning

Sophie Tucker sails Thursday (16) for home from London, where she has been fulfilling stage and nitery engagements since last Spring.

She is scheduled to open at the Chez Paree in Chicago in September.

NO NAMES AND $3,000 BUDGET

Bob Murphy, Sid Marion in Opener, Starting in Sept. —Production Under Louis K. Sidney — Permanent Prod. Staff If Policy Hits

ELASTICITY

Loew is returning to the production of stage shows for the '34-'35 season to put on non-name units for its own theatres under a budget of $3,000 per show. First one, going out in September, will feature Bob Murphy and Sid Marion.

Production will be under supervision of Louis K. Sidney and by Sidney's skeleton staff from the Capitol, New York. If the unit idea develops into a permanent policy for the season, a regular production staff will be established. Loew hasn't had one since disbanding the staff that produced shows for the deluxe picture houses up to three years ago.

In deciding on a $3,000 budget, and declaring the non-name policy for the units, Loew intends them expressly for the theatres that regularly play moderate priced bills. But the production setup is sufficiently elastic to apply to the larger theatres on the circuit also, with likelihood the unit will be used in the de luxers when the picture is hot and no particularly strong stage support is needed. The units also will be pliable enough to stand up under the addition of a name, when available and if needed.

Cheaper Than Indies

At $3,000 the Loew units, as to cost, will run about $500 cheaper than the similar type shows produced independently for the Interstate houses in the south last season. Loew expressed dissatisfaction with these units and declined to play them. Understanding is that the Loew plan involves less concentration on production, and more on the talent end, with the staging to be incidental only and just about enough of it to hold the acts together.

The Loew impression is that it can produce units for own theatres that will be more suitable and less costly than most units obtainable on the outside. But Loew reserves the right to book outside units also in addition to its own.

Moss Invites Actor Groups to Confer on New Standard Vaude Contract; Current One Inequitable

License Commissioner Paul Moss Friday (10) took his first step to effect changes in the contracts now in use by the New York vaudeville booking offices. Charging that almost all of the binders used by the vaude buyers nowadays are inequitable for the actor, Moss conferred with five lawyers and reps of the American Federation of Actors and Theatrical Democratic League on the drawing up of a uniform contract.

General Business Law of New York gives the License Department the right to supervise all contracts in use by employment agencies. Booking offices are licensed as the latter, but their contracts have not received an okay from a License Commissioner for more than 16 years.

Moss learned the vaude booking offices were using inequitable contracts 10 weeks ago, when John Hickey & Harry Anger charged Eddie Sherman, indie booker, with cancelling their unit 'Words and Music' out of the Hipp, Baltimore, without sufficient notice. I. Robert Broder, attorney for the producers, pointed out at the hearing that Moss has the right to supervise vaudeville contracts, which, according to the law, are supposed to be checked and okayed by the License Department in advance.

Moss at the time acquitted Sherman, although, in his decision, stated that the booker was using an inequitable contract. Broder, who

(Continued on page 46)

3 HOUSES' 6 DAYS

Sid Lust Trying Vaude in Maryland Towns

Baltimore, Aug. 13.

Sidney Lust, operator of a string of small town picture houses through Maryland, currently inserts vaude in three of them on a two-day per week basis.

Is using four acts, booked out of Baltimore, and the time dovetails into a full week for the acts, starting at the Arcade, Rockville, then following through the Cameo at Mt. Ranier, and the Arcade, Hyattsville.

LEO COHEN GETS LOEW VAUDE BOOK

Leo Cohen this week takes over the No. 2 vaudeville book in the Loew office, supplanting Sidney Piermont, who stepped into the office's top booking assignment which Marvin Schenck vacated. On Cohen's book are the State, Boulevard and Orpheum, New York; Metropolitan and Gates, Brooklyn, and the New England Poli theatres playing now-and-then attractions.

Piermont books all the deluxers formerly booked by Schenck, under the new Loew setup. In this group are the Capitol, Valencia, Baltimore, Boston, Jersey City, Newark, Providence and Washington.

Cohen has been with Loew's for 12 years. In the booking office he has been on general assignment, mostly catching shows and supervising benefits.

SANTREY QUITS MORRIS

Hollywood, Aug. 13.

Harry Santrey has resigned from the William Morris agency.

Jack Weiner, former N. Y. vaude agent, takes over Santrey's duties.

WB's Vaude Revival Against Loew In Pitt.; 1st Oppisish in 4 Years

More vaude than Pittsburgh has witnessed in the last four years may hit the Smoky City this fall. At same time, town may see the first major circuit competish in stageshows in a like amount of years.

Warner's is scheduled to spot-book attractions into the Stanley, a similar policy being to be in order at Loew's Penn, in the Fall. These two theatres have not played stageshows at the same time since vaude has been on the slide.

Pitt, an indie, is expected to resume stage shows shortly after Labor Day, booked by Arthur Fisher out of New York, same as last season. The Penn played name units last year, while the Pitt mainly displayed the smaller, nameless minnie revues, mostly on a percentage basis.

Fourth house that may go vaude is Johnny Harris' recently remodeled Alvin, which, situated in between the Penn and Stanley, will reopen with straight pictures. Harris is considering vaude, but when and through what booker has not been set.

FOYS REUNITE

5 of Eddie Foy's 7 Children to Do Unit

The Foy family, reunited after a five year separation, will stage its comeback this season in a unit being produced by Irving Tishman and Irving Yates.

In the turn will be Charlie, Eddie, Jr., Irving, Mary and Madeline. Only missing members of the original Eddie Foy tribe will be Dick, who is in the south with the Bob O'Donnell circuit, and Brian, producing pictures.

Unit will have 10 people in support of the five Foys. Max Tishman has set an RKO opening for Sept. 1 in Trenton.

Shade, Coots Team

Lillian Shade and J. Fred Coots have teamed up as a new vaude combo.

Turn opens for RKO next week at the Coliseum, New York.

Vode Committee Finally Active; Defines Clause

In answer to numerous requests for rulings from out of town NRA Compliance Boards, the New York vaudeville committee of the Motion Picture Code Authority last week (10) issued interpretations of two clauses in the code, over which there has been some confusion in various localities.

Rulings are:

That the code minimum salary of $7.50 for all principals holds good regardless of the number of performances required by a theatre.

That the $7.50 minimum must be paid by each theatre if the act is booked to play more than one theatre in any one day. (This pertains particularly to the New England vaude indies, which have been bicycling acts.)

That any actor appearing as an amateur shall not be paid at all.

That if any payment is made to an 'amateur,' that 'amateur' shall class as a professional and receive not less than the required $7.50 per day.

The Vaudeville Committee which issued the interpretations consists of Charlie Moskowitz of Loew's, Sam Dembow, Jr., of Paramount and Leslie Thompson of RKO. They were appointed about four months ago to investigate vaude conditions under the code, but didn't get around to it until lately.

Vaude producers have apparently dropped their concerted agitation for modification of the code to permit lower salaries on 'showing' or break-in engagements. When formed, the code committee was asked to investigate with a view of alleviating matters for the producers if possible without necessitating a revision of the code itself. But no report is known to have been made.

Variety Bills

NEXT WEEK (Aug. 17)
THIS WEEK (Aug. 10)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (17)
Sims & Bailey
Larry Rich Co
Samuels Bros Rev
(Two to fill)
(10)
Violet Ray & N
Lewis & Van
Sibyl Bowan
Billy House
Lester Cole Co
Jimmy Hadreas
Arkansas Travelers
DeMay Moore & M
(One to fill)
BOSTON
Boston (16)
Joan Lowell
CHICAGO
Palace (17)
4 Rs
Johnny Perkins
Patricia Bowman

Now Appearing with
DAVE APOLLON
At Palladium, London
MELISSA MASON
PLACED BY
LEDDY & SMITH

Academy
1st half (17-20)
Pinto & Della
Peter Higgins
Joe Besser
Guy & Pearl M'gley
(One to fill)
2d half (21-23)
Will Osborne Orc
(Four to fill)
2d half (14-16)
James Evans Co
Dixie 4
Bob Carney
Adler & Bradford
Gus Van
BROOKLYN
Albee (17)
Mann Robins'n & M
Violet Ray & N
Radio Rubes
Collette Lyons
Le Roy Smith Orc
(10)
Ray & Sunshine
Stan Kavanaugh
Sims & Bailey
Medley & Dupree
Shepp'rd C'rlt'n & F
Franklin
1st half (18-19)
Joe Wong
Joe Herbert Co
Hickey Bros
Jans & Lynton Rev
Kenmore
1st half (10-13)
Rimacs Orc
Madison
1st half (10-13)
Radio Rubes
Tilyou
1st half (18-19)
3 Queens
Jane Froman
Long Tack Sam
Rae Bonstine
(10)
Ray Ellis & L
Steve Evans
Lee Morse
Slate Bros
Carlos Molina Orc
DETROIT
Fox (17)
Seiler & Wills
3 Fonzals
Eddie South Orc
Pat Rooney & P Jr
Gertrude Niesen
Great Gretanos
(10)
Ted Fio Rito Orc
Hal Menkin
2 Daveys
Rosemary Deering
Frankie Connors
NEW BRUNSWICK
Keith's
1st half (18-19)
Lynn Lewis & H
Weiat & Stanton
Future Stars
(One to fill)
TRENTON
Capitol
1st half (17-20)
Lee Morse
Sharon Devries Rev
(Four to fill)
2d half (14-16)
Olympic 3
Wash Board Co
Hickey Bros
Edith Murray
Red Donahue
(One to fill)

Loew

NEW YORK CITY
Capiol (17)
4 Trojans
Kitchen Pirates
Pete Peaches & D
George Givot
Boulevard
1st half (17-20)
3 Victor Girls
Bob Fisher
Olive Olsen S & R
Sid Marion
W & J Mandel
2d half (21-23)
Kitaros Japs
Greenlee & Rogers
Harry Kahne
Berkes & Tyrell
M'na & Moreno Rev
Orpheum
1st half (17-20)
Don Lee & Trudina
Haywood & Allen
Carr Bros & Betty
Gale & Carson
Lester Cole Co
2d half (21-23)
2d half (21-23)
Frank Shields
Haywood & Allen
Carr Bros & Betty
Sid Marion
Don Lee & Trudina
Metropolitan (17)
3 Renard Girls
Nord & Jeannie
Chas King
Britton Orc
Valencia (17)
Deguchis
Andrea Marsh
Ross & Edwards
Ben Blue
California Rev
BALTIMORE
Century (17)
Alex Santos Co
Le Paul
Yasha Bunchuk
Buster West
Rimacs
BOSTON
Orpheum (17)
Sonia & Vernon

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
PARAMOUNT BUILDING
This Week: Eugene Conrad—Harry Brandt

3 Victor Girls
Tyler Mason
Walter Walters Co
Wm & Jack Mandel
(One to fill)
Paradise (17)
Gilbert Bros
Stratford & M'b'ry
Bellitt & Lamb
Lillian Carman
Herm'n Timberg Co
State (17)
Pritchard & Goldie
Vera Van
Joe Morris Co
Alex Morrison
Jans & Whalen
Colleano Fam
BROOKLYN
Gates Ave.
1st half (17-20)
Kitaros Japs
Greenlee & Rogers
Harry Kahne
Berkes & Tyrell
M'na & Moreno Rev
Jack LaVier
Anne Greenway
Rio Bros
Russian Fantasy
(One to fill)
JERSEY CITY
Loew (17)
Lynn Burno Rev
Bobby Cook
Medley & Dupree
Bill Robinson
Manjeans Int'l's
NEWARK
State (17)
Boyd & Wallin
Johnny Hyman
5 Cabin Kids
Joe & J McKenna
Adair & Richards
PROVIDENCE
Loew's (17)
Redford & Wallace
Roy Smeck
Ross & Bennett
Buck & Bubbles
Times Square Rev

Paramount

BOSTON
Metropolitan (17)
Count Bernivici Bd
BUFFALO
Buffalo (17)
Waring's Orc
CHICAGO
Chicago (17)
Morton Downey
(10)
Lee Carrillo
Jan Peerce
Vivian Faye
Larry Adler
The Bredwins
Marbro (10)
Hal Sherman Co
Chung Ye Wah Tr
Danny & Eddie
Hap Hazard
Edith Griffith

Oriental (10)
George Jessel
Geo D'Ormonde
Gifford & Pearl
Jean Geodner
Cary & Dixon
Ted Cook Bd
DETROIT
Michigan (17)
Buster Shaver Co
Larry Adler
Paula Stone
Amando & Lita
Paul Kirkland Co

Warner

ELIZABETH
Ritz
1st half (18-21)
Hyde & Burrell
(Four to fill)
WABC Kiddies
1st half (11-14)
Andrea Marsh
Teddy Bergman
Mollasses 'n' Jan
Papy Ezra & Z
2d half (15-17)
Phil Cook
(Four to fill)
PHILADELPHIA
Earle (17)
3 De Long Sis
Brooks and Philson
Boyce & Marsh
Ina Ray Hutton Or
(11)
Renard Girls
Gus Robey & Gang
Mann Robins'n & M
Demarest & Mix
California C'llegi'ns
WATERBURY
State
1st half (18-21)
Herbert Lynn & P
Ted & Al Waldman
Mazzone & Kenne R
Bert Walton
Tom Manahan Orc
WASHINGTON
Earle (17)
Lew Duthers Co
Rome & Rand
Mason & Yvonne
California C'llegi'ns
(11)
Park & Clifford
Enrico & Novello
Al Norman
Pickens Sis

Fanchon & Marco

NEW YORK CITY
Roxy (17)
Wesley Eddy
Runaway 4
Chuck & Chuckles
Honey Tr
The Commodors
Alyce Cerf
Gae Foster Girls
LOS ANGELES
Paramount (15)
Sunkist Beauties
(8)
Murray Lane
Willock & Carson
Sunkist Beauties
PHILADELPHIA
Fox (17)
Phil Harris Orc
Leah Ray
3 Ambassadors
(Others to fill)

Independent

CHICAGO
State Lake (10)
Petch & Deauville
Gregory & Ramon
Verna Hanworth
K & D Lovejoy
Harris & Martin
Irving Edwards
Alfred Lateli
Sylvan Dell
Mitzi Green
LONG BEACH
Strand
Jack Russell Co
LOS ANGELES
Orpheum (8)
Happy Tom & Jerry
3 Blue Blazes
Archer & Jackson
Showboat 4
Angus & Searl
3 Torres Boys

London

Week of August 13

Canterbury M. H.
1st half (13-15)
Sax & Royen
Penslow Co
2d half (16-18)
Valliere & Page
Farr & Hughes
Dominion
Sy Yee Tr
New Victoria
Mona Grey
Les Silvas
Trocadero Rest
Hutch
Russel Marconi & J
Robb Wilton
Georges Andre M
Maurice
EDGEW'RE ROAD
Grand
3 Australian Boys
Florette
Bennet & McN
EDMONTON
Empire
Dudley's Midgets
Co as booked
HAMMERSMITH
Palace
Freddy, Phyllis & A
Val Rosing
5 Krakajax
ISLINGTON
Blue Hall
1st half (13-15)
Farr & Hughes
Co as booked
2d half (16-18)
Sax & Royen
Penslow Co
KILBURN
Grange
3 Australian Boys
Florette
Bennett & McN
LEWISHAM
Palace
Younkman Bd
LEYTONSTONE
Rialto
Co as booked
SHEP'H'RDS BUSH
Pavilion
Bruce Merryl
Emelie Hooke
Bonnerelli
STAMFORD HILL
Regent
Muldoon, Shay & M
Toledo Elly & Joan
Tinymite & Welford
STREATHAM
Palace
Younkman Bd
TOTTENHAM
Palace
Muldoon Shay & M
Toledo Elly & Joan
Tinymite & Welford
WALTHAMSTOW
Granada
Bemand's Pigeons
7 Elliotts
Dudley's Midgets
Wood Green
Palace
Columbia 4
Tibor Comory 8

Provincial

Week of August 13

EDINBURGH
New Victoria
Mary O'Rourke
Regent
1st half (13-15)
Co as booked
2d half (16-18)
Dorry & Sloan
R & E Myles
Rutland
Mary O'Rourke
LEITH
Capitol
1st half (13-15)
Dorry & Sloan
R & E Myles
2d half (16-18)
Co as booked

Cabarets

NEW YORK CITY

Ambassador, L. I.
Jackie Maye
John van Lowe
Evalyn Martin
Bubbles Shelby
Kathleen Howard
Dot & Dash
Earles Bros. & L
Will Willis
Thel Dressler
Neil Golden Orc
Arrowhead
Irving Conn Orc
Bossert Roof
Eddie Lane Orc
The Brook
Joe Zellie
Zito
Bob Grant Orc
Nilo Menendez Orc
Canoe Palace Inn
Eddie Davis Orc
4 Rhythm Boys
Cafe Chantant
Jos Zatour Orc
Ralph Chigrinsky
Manuel Valdespino
Rita Bell
Casino Town Club
Bruz Fletcher
Allan Cales Orc
Casino de Paree
Bob Alton Rev
W & E Howard
J Harold Murray
Gracie Barry
Paul Draper
Clark Wheeler & M
Peggy Taylor
Georgia Southern
Chas Drury Orc
Leon Friedman Orc
Cantina Barra
Raym'nd & Lucinda
Gilberto & Jose
Briceno
Don Jose Orc
Central Pk. Casino
Ernie Holst Orc
Claremont
Ferde Grofe Orc
Club Kentucky
May Kennedy
Louise Bryden
Thelma White
Sally Gold
Sherry Magee Orc
Club Richman
Jack Mason Rev
Lido Girls Orc
Cotton Club
C C Rev
Adelaide Hall
Pops & Louie
Mears & Mears
Juano Henandez
Croydon Hotel
Charles Eckels Orc
Dubonnet
Joe Fejer Orc
El Toreador
D J Escarpinter Or
Trini Varela
Dinorah Arguden
Juanita
Ferium & Mara
Four Trees
Ann Lopert
3 Blue Chips Orc
Florida Club
Mabel Scott
Al Moore & Amy
Rowland Holder
Slim & Eddie
Lulu May
Bardu Ali Orc
3 Ebony Notes
Glen Island Casino
Glen Gray Orc
Pee Wee Hunt
Gov. Clinton Hotel
Enoch Light Orc
H'lyw'd Restaurant
Charles Davis Orc
Moore & Revel
Cross & Dunn
Hotel Biltmore
Paul Whiteman Orc
Goldie
Jack Fulton
Ramona
Robt Laurence
Babe Hauser
Hotel Edison
Raginsky Ens
Hotel Gotham
P Van Steeden Orc
Hotel Lexington
Al Kavalin Orc
Hotel Gt. Northern
Ferdenando Orch
Hotel McAlpin
Sam Robbins Orc
Hotel Montclair
Harold Stern Orc
Mario & Floria
Rosita Ortego
Hotel New Yorker
Joe Reichman Orc
Ayres & Rene
Gladys Brittain
Hotel Pennsylvania
Don Bestor Orc
Baron & Blair
Neil Buckley
Joe Lynne
Ramon Ramos Orc
Hotel Pierre
Jack Denny Orc
Hotel Roosevelt
Reggie Childs Orc
Hotel Whitehall
Don Bigelow Orc
King's Terrace
De Limas
Wanita Chapman
Jeanne & Sylvia
Joe Carter
George Schaub
La Cabana
Eddie Jackson
Jackson I & S
Ed & A Kinley
Carlos & Marchan
Jackie Beekman
Chas Strong Orc
Leon & Eddie's
Eddie Davis
Del Pozo Orc
Ron Perry Orch
Longue Vue
Vic Irwin Orc
Evelyn Wilson
Towne & Knott
Marden's Riviera
Gomez & Winona
Tic-Toc Girls
Dolores Ferris
Neilla Godelle
Pearl 2
Stanly Meehan
Gus Van
Fred Berrens Orc
Mayfair Club
(Monmouth Beach, N. J.)
E Madriguera Orc
Mayfair 3
Bob Fulton
Tony Sacco
Bob Bunch
Mori's Rest
Nye Mayhew's Orc
Oaklands Tavern
Will Oakland
Lou Melan
Marshall & Inez
Terry Green
Maw Sis
Jimmy Grosso Orc
Paradise
NTG Rev
J Johnson Orc
Ann Lee Patterson
Earl, Jack & B
Billie Burns
Coles & Reea
Rosezell Roland
Ken Harvey
Barbara Jason
Boots Carroll
Buddy Alda
Iva Stewart
Paradise Duck Inn
(Long Island)
Ray O'Hara Orc
Arnold's Rev
Park Central Hotel
Karyl Norman
Bigelow & Lee
3 Co-eds
Chas Barnett Orc
Pavilion Royal
Rudy Vallee Orc
Margaret Padulla
Beauval & Tova
Plaza Hotel
E & J Vernon
Marion Chase
Orlando's Orc
Emil Colman Orc
Red Mill
Paddy
Gene
Joan
Jimmy Ryan
Barney Ross
Connie
Wally Young
Fred Turnstal Orc
Restaurant La Rue
Arthur Warren's O
Ritz Tower
Nat Harris Orc
Rose's M. H.
Bob Alton Rev
Lillian Carmen
Ray Huling
Buster Shaver
Olive & George
Ernest McChesney
Hughie Clark
Ben Goodman Orc
Jerry Arlen Orc
Mike Bernard
Showboat Casino
(City Island)
Castle Sis
Dave Fox
Kay Scott
Marie Whitney
Kenny & Lewis
Mildred Raye
8 River Girls
Joyce & Smallwood
Gibson-Wood Orc
Show Place
Burns & Kissen
Jack Waldron
Frances Fay
Miss Harriett
Modesca & Michels
Ben Bernard
Simplon Casino
Peppe de Albrew
Dick Gasparre Orc
Lynne & Sedano
St. Moritz Hotel
Leon Belasco Orch
Ilomay Bailey
Lee Sims
St. Regis Hotel
Freddy Martin Orc
Sun & Surf
Belle Baker
Roger Kahn Orc
Sanford Rev
Mildred & Maurice
Nick Long Jr
Martha Ray
Eunice Healy
Lovey Kids
J & F Hubert
Taft Grill
Geo Hall Orch
Thwaites
Joyce & Smallwood
Havana Jockey Orc
Tuscany Hotel
Bela Loblov Orc
Ubangi Club
Gladys Bentley
Dave Martin's Orc
Lee Simmons
Village Barn
Anthony Trini Orc
Beth Challis
Eddie Ray
Geo McGuire
Frances McCoy
Josh Meddera
Sir Jack Joyce
3 Octaves
Ruth Delmar
Rose McLean
Waldorf-Astoria
Guy Lombardo Orc
Zito's Orc
Westchester Club
Fray & Bragiotti
Arthur Brown
Zelli's
Luis Raval
Geo Clifford
Nadine Wayne

CHICAGO

Blackhawk
Earl Rickard
Hal Kemp
Bowery M. H.
Phil Furman
Lew King
Ed Fry
Harry Singer Orc
Canadian Club
(World's Fair)
Frankie Masters
Dorothy Denese
Du Maulin's Orc
Chez Paree
Lita Gray Chaplin
Velox & Yolanda
Eddie Garr
Lucille Page
Peter Higgins
Countess V'n Lossen
Henry Busse Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Manni's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harolds Or
College Inn
8 Evans Co-eds
Jackie Heller
Beuvell & Tova
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Robert Royce
Cherie & Tomasita
Colosimo's
Lydia Harris
O'H'nlon & Z'mbuni
Dorothy Henry
Bob Tinsley Orc
Club Alabam
Trudy Davidson
Eddie Roth Orc
Drake Hotel
Slavic Ballet
Stanley Hickman
Biltmore 3
Frances Willer
Ruth'nia & Malcolm
Wheeler Twins
Ruth Lee
Earl Burtnett Orc
Edgewater Beach
Wes Adams
Lisa
Harry Sosnik Orc
Harry's N. Y. Bar
Joe Buckley
Don Penfield
Germaine LaPierre
Harry Harris
Al Wagner
Billy Meyers
Elmer Schobel
Joe Buckley Orch
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Moulin Rouge
(World's Fair)
Ray Reynolds
DeComte & Marie
Johnny Parker Orc
Club Minuet
Frank Sherman
Dorothy Norton
Adelina Dossena
Ralph Peters
Aurette Sis
Betty Burnette
Mural Room
(Brevort Hotel)
Nut House
Moe Lee
Jo-Jo
Geo DeCosta
Harry Sherman
Jimmy Lane
Old Mexico
(World's Fair)
Rosalia
Hank The Mule
Szita & Annis
John Poat
Eleanor Leanor
Willie Shore
"Opera Club"
Edwina Mershon
Lawrence Salerno
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Ted Weems Orch
Lydia & Joresco
Stone & Vernon
4 Calif's
Larry Adler
Abbott Girls
Paramount
Phil White
Julia Gerity
Edna Rush
Miss Harriett
Pearl Trio
Faith Bacon
Cliff Winehill
Mary Neville
3 Blonds
Mary Lupean
Earl Hoffman Orc
The Dells
Ken Murray
Chaney & Fox
Minor & Root
Frank Hazzard
4 McNally Sis
Riveria Boys
Carlos Molina Orc
Royal Cotton Club
Geo D Washington
Kathryn Perry
Bert Harwell
Tate's Orc
Terrace Gardens
Don Carlos
Roma Vincent
Showboy Harlam Jr
Anna May
Clyde Lucas Orc
Via Lago
Bobby Graham
Crane Russell Orch
Zita & Marcelle
'Eve'
Jules Alberti Orc
Jack Housh
Wanda Kay
225 Club
Al Garbell
Edna Leonard
Billy Richard
Art West
Jean LaMarr

LOS ANGELES

Biltmore Bowl
Ward Pinkie & P
John Tio
Flora Duane
Dixie Frances
Sylvia & Bettina
Joaquin Gray
Jimmy Grier Orc
Biltmore R'desvous
Mel Ruick's Orc
Cafe De Paree
Modie & Lamaux
Merle Carlson Orc
Cocoanut Grove
Florence & Alvarez
Downey Sis
Gus Arnheim Orc
Cotton Club
Harlem Rev
Jack Dunn Bd
Broomfield & G'ley
Dudley Dickerson
Anderson & Taylor
Green Gables
McIntire's Hawai'ns
Helen Golden Rev
Paris Inn
Geo Redman's Bd
The Nineties
Rex McCarger Orc
Betty Page
Maud Taylor
Mary Horton
Tom Thompson 3
Alice Pickering
Dorothy Paddock
Phyliss Cameron
Peggy Rogers
Doris Williams
Topsy's
Dorothy Gilbert Sis
Jerry Phillips Bd
Pete Pontrelli Orc
Rainbow Gardens
Gordon Smith
Marge Keely

Chicago Vaude Sets for Comeback As Jones Returns Rialto to Acts

Chicago, Aug. 13.

Vaudeville's first real break here in a number of years comes on Aug. 31, when the Jones, Linick and Schaefer loop-end Rialto returns to combination vaude and pictures.

Will play five acts on a split week policy, booked out of the Billy Diamond office. Rialto tried a return to vaude early in 1932 on a full-week basis, but the venture did not click at that time. House, however, has been doing poorly with burlesque and the feeling around the Aaron Jones office is that vaude stands a much better chance today. In the past year vaude has been coming back slowly, but surely, throughout this territory. Last year there were only two vaude spots in the loop, the Chicago and the Palace. With the opening of the Rialto there will be five loop vaude stands.

On Nov. 1 the Aaron Jones office takes back the big loop McVickers and there is every possibility that that house will be booked with mammoth presentations in the style of the Chicago and Music Hall.

Outlying houses have also increased in vaude. There are seven days of vaude in such houses as the B. & K. Marbro, Harding and Southtown. Three days apiece in the Uptown, Stratford and Kedzie, but it is expected that these houses will all boost their playing time with the arrival of cooler weather.

Yawitz Makes 1 More Stage-Minded Columnist

Another scribe going vaude is Paul Yawitz, Sunday columnist on the N. Y. Mirror.

Yawitz is set to open Sept. 14 at one of the Loew New York neighbs, with the William Morris office agenting.

AFA TO INTRO SELF TO OPS.

American Federation of Actors will officially notify the circuits of its existence within the next couple of weeks. The organization, with the old White Rats' A. F. of L. charter in its possession, now feels it is strong enough to formally represent itself to the booking and theatre heads as the representative variety actors' group in any future group bargaining.

Ralph Whitehead, A.F.A. executive secretary, returned Saturday (11) from a six weeks' road trip, on which he set up branches with local membership in Chicago, Detroit, Milwaukee, Philadelphia and Boston.

PRODUCERS CAN'T DECIDE

Despite indications that a healthier vaude season than the biz has known in the past few years is on the way, producers are making no plans for the future. Production, which should ordinarily be underway at this stage, is at a standstill.

Their resources reduced to such a low ebb by the floppo seasons in the past, none of the front-line vaude impresarios, with but one exception, is taking any chances of going completely bust by investing in productions until he sees how the wind is blowing. If and when stage shows get a firm toehold, they say, they'll put acts in the making.

Hickey & Harry, prolific unit producers last season, have made the only definite plans so far. This office intends to reproduce its 'Words and Music' minnie revue, one of last season's most successful units, and two or three new ones besides, operations to begin within the coming two weeks.

On the other hand, the combination of Marty Forkins and Macklin Megley for the production of white and colored units are still undecided as to when and with what they'll start operations. Same goes for O. L. Oz, Charles B. Maddock and George Choos.

HEALY PLANS VAUDE RETURN AT $6,500

His Metro picture contract expiring Sept. 11, Ted Healy comes east after that date for vaude. Charlie Morrison is submitting the Healy turn for fall.

Asking price, $6,500.

Singer Vaude Possibility

Omaha, Aug. 13.

Brandeis, Omaha link in the Mort H. Singer chain, getting a line on stage attractions for next season. Manager Bill Singer tripped to Chicago last week on booking business for both pictures and vaude.

Enroute to Denver and Los Angeles from Chicago, owner Mort Singer stated recently theatre would proceed along lines of policy pursued last season—occasional stage shows.

FISHER'S LOWELL SPLIT

Gates, in Lowell, Mass., goes five acts on a split-week basis starting Sept. 8.

Arthur Fisher booking out of New York.

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15 YEARS AGO

(From VARIETY and Clipper)

Paris cable announced Fox Films was starting in a 'big' way over there. Had opened an office.

Nat. Ass'n of M. P. Industry, in convention, decided to form a booking pool and lick the producers. Sore on the latter, who were starting in on the theatre end.

Several directors quit their jobs to produce independently. Resented the supervisors. Used to it now.

There were about three jobs open to every musician in the N. Y. area. Picture theatre men were sore because they worked longer and got less than the drama houses.

Equity strike on and 12 theatres closed. VARIETY issued daily strike bulletins of three pages each. Fourth was advertising.

Barnum-Bailey show made a pitch in Grant Park, Chicago. First time, and the citizens were yelling. City got 10% of the gross for Soldiers and Sailors' memorial fund, with a guarantee of $10,000.

Joe Weber, of American Federation of Musicians, announced all members must be citizens or exit. About one-third of the members were aliens.

Equity strike slapped B'way grosses. People did not buy for open shows, knowing the house might be closed before tickets could be presented. So many shows being readied for the road there was a scarcity of rehearsal halls. Strike helped to ease the situation temporarily.

Coney Island lost nearly $1,000,000 due to a traffic strike in Brooklyn.

Woolworth stores notified by music pubs that Federal Trade Commission would be appealed to if price cutting was not stopped.

J. Hartley Manners temporarily enjoined Paramount from showing 'Peg o' My Heart,' claiming he never sold the picture rights. Paramount took the play from Oliver Morosco.

Brooklyn Strand about ready to open. Last word in theatres then. Double-biller now.

Circuses in trouble with the railroads. Frequent mats lost through carelessness of officials in moving the trains.

50 YEARS AGO

(From Clipper)

Pop song of the day was 'A Boy's Best Friend Is His Mother.' Clipper objected to the line 'when she's gone you'll ne'er get another.' Thought it too self-evident.

Reprint of a minstrel program of 1850 carried a line requesting gentlemen not to demand encores. Nothing said about the women. Largely stag.

Clipper cheered by the fact that 'among the new specialty people the tendency to drunkenness and general recklessness' was less apparent.

Ernest Gye definitely abandoned the idea of giving opera at the Met. To stick to London and lower salaries.

Joseph Brooks hooked Lillian Russell to a contract with Brooks & Dickson.

Lawrence Barrett paid tribute to Henry E. Abbey's skill as a producer. Abbey had visited him and

(Continued on page 52)

Inside Stuff—Pictures

Regardless of the precedents which the American Society of Composers, Authors and Publishers for nearly the past 20 years has piled up to establish its own legality, major filmdom is confident the courts may find a change in this status in 1934. They hold that no such test case has been made of the society's position in relation to the film industry since the entrance of sound.

Industry legal committee, instructed to scout around for a nationally known copyright firm, has decided on Baker, Hostettler, Sido and Thompson of St. Louis. This is Newton D. Baker's firm but as yet it has not formally accepted the case, although it is acting for the National Association of Broadcasters in a somewhat similar action against ASCAP.

There are no mass meetings scheduled. Leaders against the raised seat tax feel that exhibitor propaganda throughout the country will accomplish more than flag-waving.

Leave to examine officers-directors of Paramount, Chase National Bank, Columbia Broadcasting System and 12 creditor banks on the film-hypothecating deal before trial of an action to fix responsibility for many pre-receivership Par activities, was argued yesterday (Monday) before Judge Rosenman in the Supreme court. Decision was reserved, court giving lawyers until Thursday (16) to file briefs. Bondholders, represented by Samuel Zirn as counsel, sought to examine around 40 Parbanks-CBS officials in advance of the state court suit.

Cravath, de Gersdorf, Swaine & Wood, attorneys for the defense, offered a counter-motion against the proposed examination on the ground that the Circuit Court at Albany has yet to decide whether a non-judgment creditor such as a bondholder has a right to intervene in efforts to fix responsibility for actions prior to bankruptcy. Fourteen law firms appeared for defendants.

One of the reasons why theatre owners are squawking to distributors about letting certain houses play revivals as a steady policy, or frequently, is contained in the misleading trailers used on a couple of oldies by a New York city grind. House booked 'Tarnished Lady' from Par and 'Crowd Roars' from Warner Bros. on a double feature revival program. Chiseling to avoid expense of new trailers or other suitable advance advertising, house had a trailer on the coming 'Tarnished Lady' which raved about Tallulah Bankhead's first picture in the U. S. and her possibilities. Trailer on 'Crowd Roars' called it Cagney's latest romance.

Speculation as to what might have happened had not the Music Hall made its own product deals rather than swing along with RKO when it made its buys follows the dubious situation as it confronts RKO. Columbia with which the Hall has a deal for a minimum of 10 and up to 13 from its program, has sold to Loew's following the Hall, instead of waiting for RKO to make up its mind, while Fox is on the fence. With Fox much depends on the outcome of the Fox-Metropolitan matter, since the F-M chain has a Fox franchise.

The victory effected on behalf of the Princess Youssoupoff in her libel action against Metro's 'Rasputin And the Empress', emphasizes that Fanny E. Holtzmann, New York femme barrister, is probably better known in London and on the Riviera than in her native Manhattan.

Alternating between N. Y. and Europe, Miss Holtzmann has been mixing with the London show and literary bunch, her travels taking her with the seasons to the Riviera.

Foxy plan that worked to get an expert's judgment, cost free, concerns the head of a major studio and a producer on another lot whose keen scent on story values is known. Studio head suggested idea of exchanging unused scripts. They so agreed, and both submitted lists.

Deal was a dud as nothing came of it. But when the studio head announced his new program, list had every story producer on other lot had checked off.

Failing to get a clean bill of health for 'Crime Without Passion', at the Hays office, Charles MacArthur flew to the Coast with a print of the film to let Joe Breen take a peek at it.

Breen refused to pass on it saying it was up to the New York office as under regulations pictures made in the east must be passed on there. 'Crime' was produced by MacArthur and Ben Hecht in New York and was awarded an okay last week.

Warners has employed an efficiency expert to find ways of cutting the cost of physical operation of its Burbank studio. Job is being done by H. K. Bachelder, former head of the Motion Picture Industries Credit Association.

Bachelder, working under William Koenig's direction, is checking up on phone calls, secretaries' time and what the writers do when they're not writing.

Joe Breen listened to attaches of a major studio propound good points of a story the outfit wanted to make. Breen frowned on it, saying sections violated the Hays cleansing process.

Studio execs finally told him that regardless of what he thought they were going ahead with the project. Breen retorted that under no circumstances would he pass the finished product.

Warner Bros. have no idea of turning out a group of pictures budgeted at $60,000, the home office calling reports in that direction ridiculous. Home office believes the report became circulated because WB placed under contract Ross Lederman who has been turning out some acceptable product for Columbia on very low budgets.

Publicity staff at the Metro studio, which usually gets terse memos only from Barrett Kiesling, must now read a voluminous treatise of his. His 'How Talkies Are Made', 35,000 words long, is ordered on the perusal diet for 'general information'.

Official NRA condolences on the death of Marie Dressler were expressed by the Code Authority in a resolution last week.

Miss Dressler had been forced to reject the invitation of President Roosevelt to sit as an impartial representative on the film C. A.

Alexander Hall, who stepped in to direct Paramount's 'Pursuit of Happiness,' when Ralph Murphy dropped out through illness, will get megging credit. Murphy worked on the picture about two weeks.

Harry Cohn is personally cracking down on visitors on the Columbia lot. Finding an agent and four guests of Victor McLaglen on a set, Cohn told all five to scram.

After spending $25,000 for the story, Metro has given up hope of making 'Postman Always Rings Twice' because of the dirt angle. Studio has put the yarn on the market for legit production.

Edwin Carewe, who has taken over Coast territory for Midas, a home-projector outfit, is amid negotiations to go to London to make a film. Previously was reported Carewe's avocation was taking him out of production.

Inside Stuff—Radio

For the program series it's debuting on NBC Sept. 15 RCA Radiotron would like to continue in person the mike name testimonial which the tube outfit has been using in its print advertising. Lord and Thomas, agency on the RCA Victor account, has started to approach other ad agencies on the courtesy proposition. What Radiotron has in mind is to have name talent tied up with other agencies appear on its stanza to deliver a few lines of plug.

Testimonial appearances would dovetail into the entertainment content of the program itself. Radiotron's Sunday night quarter-hour affairs will consist of dramatized thumbnail sketches of the lives of radio artists with John B. Kennedy serving as narrator and Don Bestor supplying the incidental music.

One of the first agencies approached by Lord and Thomas for permission to contact their artists on the guest plug idea was J. Walter Thompson. Names sought from this source included Paul Whiteman, Al Jolson, Ruddy Vallee, Joe Penner, Jack Pearl, Burns and Allen and Eddie Cantor.

NBC recent publicity release named married pairs connected with the web or its programs. Mr. and Mrs. list included:

Gladys Swarthout, soprano, and Frank Chapman, baritone.
May Singhi Breen, ukulele stylist, and Peter de Rose, composer-pianist.
John Holbrook, announcer, and Katherine Renwick, actress.
Howard Petrie, announcer, and Alice Wood, hostess.
John McGovern and Peggy Allenby, actors.
Tim Ryan and Irene Noblette, comedians.
Al Jolson, mammy singer, and Ruby Keeler, picture actress.
George Olsen, band leader, and Ethel Shutta, singer.
Jack Benny and Mary Livingstone, comedians.
Fred Allen and Portland Hoffa, comedians.

WOR, Newark, had a couple of those broadcasting jitters recently. Molly Stienberg invited Ronny Madison to be interviewed. Madison showed up, but Miss Stienberg was 10 minutes late. To bridge the emergency, and without the aid of any continuity, announcer Bob Hall had to step in and interview Madison ad lib.

On another program Mary Roberts, a minute or two before the signoff, got suddenly faint from the heat. Announcer Jeff Sparks was confronted with the alternative between complete gallantry and professional yeomanry. He compromised by getting the program safely away before going to the aid of Miss Roberts who was on the floor in a swoon.

A squib in the columns of Nick Kenny and Martin Porter last Wednesday (8) related that Andy Stanton, WIP Philadelphia sports spieler, would supplant Graham MacNamee as NBC sports announcer. Item caused plenty of bewilderment in N. Y. and Philly.

Understood that Stanton snared a scoop on a tussle between Jimmy Foxx and the A's prior to newspaper release date. Story was related to Col. Rigby, a Philly p.a., who passed the beat to the Journal and Mirror. Rigby's compensation to Stanton was the plug in both chatter columns, item being pure press agent fiction. Stanton was formerly a song-plugger before taking up the chores at WIP.

Sixty-five members of the Gospel Tabernacle choir were in the midst of rehearsal for their regular broadcast over WOKO, Fort Wayne, when fire broke out causing a general panic wave for a second. William Dillon, choir leader, raised his baton, lifted his voice and threw the group into a hymn as they marched out to safety.

One girl became excited and made a dash for it, but was grabbed by her neighbor and forced to continue her soprano part until well out in the open. Group goes on air daily over WOWO.

When the Casa Loma band goes on CBS for Camel this fall that commercial will have a definite understanding of the band's other ether commitments, two half hours a week on a sustaining pickup from the Essex House, New York. CBS Artists Bureau last season sold the band to the cig account without making this additional broadcast obligation clear and Camel didn't like. It thought it was getting the combo exclusively.

To the query, 'Where do they come from?', Jerry King, KFWB prexy, in Hollywood, enumerates the network toppers who were incubated under his wing. List includes the Boswells, King's Men, Vera Van, Donald Novis, Charles Hamp, Nelson Case, Rhythm Boys (Crosby, Barris and Rinker), and Kay Van Riper. All of them got their early ether training on the Warner Bros. station.

Latest statistics show that in Holland there are 540,567 radio receiving sets. Wired wireless has a total of 318,276 subscribers so that in grand total there are about 860,000 listeners with equipment. This means on population of Holland about 103 sets per 1,000 inhabitants.

Inside Stuff—Legit

R. A. Reppil, otherwise Arthur Lipper, Jr., scion of the Wall St. brokerage founder of that name, is in show biz for keeps. His self-identified sponsorship of 'Saluta' is his maiden indie production, but he has been legit-financing for some time, having had a piece of 'Milky Way' and other Cort, N. Y., shows. It was via a Cort theatre financing deal that Lipper inherited the Will Morrissey libretto and started casting accordingly.

To further insure Lipper's staying in show business, his father is retiring from his brokerage biz this week to take things easy, while Lipper, Jr. (or Reppil as he nom-de-plumes himself, with the aid of his p.a.) will confine himself to Broadway production.

In line with his belief, openly and frequently expressed, Elmer Rice has gone democratic in his legit casting. New rule in his office at the Belasco theatre, N. Y., is to the effect that anyone asking to see him is to be shown in. Rice has been interviewing everybody who wants jobs or thinks they ought to have them, spending 10 hours a day doing it, although thus far he has picked none of the applicants excepting those he sends for or who were sent to him especially with certain parts in mind.

Doris Warner (Mrs. Mervyn LeRoy) isn't through angeling legit plays. She has just put up the bankroll that will make possible production of 'Waltz In Fire', by Harmon and Ulman. Last year Miss Warner put up $5,000 towards production of 'Men in White' by H & U in conjunction with the Group Theatre. That investment was returned to her more than fivefold, her share on the profits of the Pulitzer prize play being a bit better than $25,000.

George Kaufman slipped up to White Plains last week to put in some work on 'Spring Song', Max Gordon's play by the Spewacks, which was tried out in Ernest Truex's summer theatre.

Gordon expects to bring the show to Broadway. Kaufman spent four days rewriting the script.

Mrs. Rice Running Belasco Herself; Wants Efficiency and Hubby's Plays

By CECELIA AGER

Mrs. Elmer Rice has bought the Belasco theatre. She's bought it herself, and she's going to run it herself. She doesn't want to be one of those dumb women, she says, who owns a thing and lets other people do the managing. Any day now it is possible, if one is young, hardy and has good wind, to climb the myriad stairs that lead to her Chinoiserie office in the office part of the Belasco theatre building—stairways whose walls are hung with pictures of Mrs. Siddons, Ellen Terry, David Warfield, and steel engravings of scenes from Shakespeare—and find Mrs. Rice interviewing carpet layers, carpenters, painters, going over the books, checking the payroll, or even preparing to descend to the boxoffice to learn the art of selling tickets, should it ever be necessary for her to do that. While Mr. Rice is interviewing beautiful actresses, says Mrs. Rice, she is interviewing cleaning women. Mrs. Rice isn't going to let them think that because a woman is running the theatre that they can get away with anything.

While Mrs. Rice doesn't say that keeping a theatre is like keeping house, she does believe that if you're efficient in one thing you're efficient. The Belasco theatre is going to be run efficiently—not sentimentally. However, Mrs. Rice has re-engaged every member of the theatre's staff employed by Mr. Belasco who wanted his job back, and also the theatre will reopen Sept. 12 with a play by Elmer Rice.

Just to show how unsentimental she is, Mrs. Rice says that although Mr. Rice is going to put three plays of his in production for next season, she hopes they will not all open at the Belasco theatre. She hopes that only the first one will—and stay.

No Edge for Mr. Rice

Furthermore, Mrs. Rice wants it understood that Mr. Rice gets no better terms than anyone else. It is her theatre, not her husband's. Mrs. Rice is going to establish a standard for her theatre. That's why it happens that it's going to reopen with a play by Elmer Rice. Mrs. Rice thinks Mr. Rice writes good plays. She is even apt to think, she confesses, that he writes better plays than most people. No, Mrs. Rice won't reject any of Mr. Rice's plays for her Belasco theatre. She is not being sentimental, she just wants to set a high standard for her theatre by assuring it the best plays.

Mrs. Rice has always been interested in the theatre ever since Mr. Rice wrote 'On Trial' 20 years ago. When Mr. Rice went into producing on his own, Mrs. Rice took a hand in the costuming, watched the fittings, shuffled the clothes around, made herself useful on request. Hanging about the theatre that way she got ideas for the way she'd run her theatre should she ever have one. Well, now that she has, she's going first of all to make it a courteous house. That's easy with the Belasco theatre. She has only to follow in its former owner's footsteps. She wants the ticket buyers to feel that they can get their money back cheerfully. She wants them to keep on liking the theatre itself.

Belasco to Be Intimate

She wants to make its appearance personal. She wants it to look tip-top; even now she's figuring just how much she can spend for repairs before the investment begins to pay, because she wants to be, above all, business-like. She believes a theatre building should be used for a great many purposes besides the actual housing of plays. For Sunday night recitals, for instance, thought the Belasco theatre will have to bide its time a bit about Sunday night things, because its first play has a mammoth single set too difficult to strike for single performances. She'd like to hold art exhibitions in her theatre, make it a gallery for paintings, so that the audience during intermissions can have something to look at as interesting to them in its way as the performance on the stage. This idea, too, will have to wait a bit for fruition, since Mrs. Rice is being primarily practical, and an art gallery in the theatre entails considerable remodelling. Plans for the future, they are, and now Mrs. Rice must get back to her supervising the purchases of supplies.

Broadway's only legit theatre owner-manager will have more to say after 'Judgment Day' opens Sept. 12.

Current Road Shows

Week Aug. 13

'Fresh Fields,' Blackstone, Chi.
'Hope and Pray,' Gateway, Hollywood.
'Journey's End,' Playhouse, Los Angeles.
'Keep Moving,' Boulevard, Jackson Heights, L. I.
'Life Begins at 8:40,' Shubert, Boston.
'Mary of Scotland,' Curran, San Francisco.
'Milky Way,' Cort, Chicago.
'Saluta,' Garden Pier, Atlantic City.

ALBANY HANDS' STRIKE OVER

Albany, Aug. 13.

The week-old dispute between the union stagehands and Capitol ended Saturday (11) when an agreement was reached by which the theatre will employ union men. Union leaders called off pickets who had been patrolling in front of the theatre.

Although the union had been demanding seven men for the plays being presented by Endipa Management, agreement calls for an 'adequate number of men to operate the stage, but a minimum of six for any show.' Code requirements also are specified as to hours and wages. Union had demanded a 40-hour week with the wage scale that prevailed in 1933.

Break between union and theatre came when the latter refused to accede to a demand for seven men at a total of $375 a week. An offer was made to hire five men. When this was rejected S. R. Diamond, production manager, hired non-union stagehands at $30 minimum pay under the NRA.

Endipa management was scheduled to open a series of plays today (13) at the Majestic Utica, and the Civic, Rochester, but the deal was called off.

Apparently Endipa's occupancy of the Capitol, Albany, is for only a brief period as W. W. Farley, owner of the house, has disclosed that the theatre has been leased for five years beginning Oct. 1. While he would not divulge the name of the lessee it was reported to be Max Wilner, who will produce burlesque

Pittsfield, Mass., Aug. 13.

Louise Galloway is threatened with being forced to abandon her stock season at the Colonial theatre as a result of discharging seven stagehands, who had been paid a total of $292.50 a week. Miss Galloway fired the men after she had rented the Colonial from the M. & P. Theatre corporation. She took over entire operation of the company after five weeks of handling it on a percentage basis with M. & P.

Miss Galloway said that if she could keep the theatre at a fair rental without the stagehands she would be able to make the venture a success. She also charged that the ousted stagehands had threatened to call out on strike other members of their union employed in two other M. & P. theatres here, the Capitol and Palace. She said three of the seven she discharged also had an income from outside jobs.

Earlier in her engagement at the Colonial, according to Miss Galloway, she was paying a scenic artist $60 a week, but the artists' union forced him to quit because he was not receiving the union rate of $92 a week. She said this man had had only a day's work in the last four years up until the time she hired him.

Iowa Collegians In Summer Stock

Des Moines, Iowa, Aug. 13.

The 'University Players' have opened at Lake Okoboji—Iowa's only resort lake. Company has nine graduates and students of Drake University, Des Moines. Howard Porter, Des Moines, is business manager and Jane Alexander, Des Moines, and Louis Martion, Monona, Iowa, are dividing directorship.

Schedule has such plays as 'Importance of Being Earnest,' 'Attorney for the Defense' and 'Listen to Leon.' Two members of the company have been signed by stock companies for winter work.

Bamberger's Legit Try

Theron Bamberger, legit p. a., will try producing again by presenting a new comedy, 'Fly Away Home,' at the Berkshire Playhouse, Stockbridge, Aug. 27. It will be staged by F. Cowles Strickland.

Play is a comedy written by Dorothy Bennett and Irving White. It will come to Broadway afterward.

Scanlon, Saunders on Chi Irish Pageant

Chicago, Aug. 13.

Ed Scanlon is producing a pageant at the Soldier Field for Irish Day at the World's Fair. Will hit on three days, Aug. 26, 27 and 28, and will be known as the 'Pageant of the Celt.'

Ed Saunders is in charge of ticket sales.

Bard in N. C.

Charlotte, N. C., Aug. 13.

Bert Bertram Players, beginning the eighth week of their second season here in a canvas theatre, announce that rehearsals have been started on Shakespeare's 'The Merchant of Venice.'

If business warrants other classics will be dug out and produced. Bert Bertram, head of the company, will play Shylock.

'H'wood Rosary' Trial

Hollywood, Aug. 13.

Edward Elsner will present Edward E. Rose's new play, 'Hollywood Rosary,' for the first time on any stage, at his little showhouse theatre here Sept. 15.

Following its breaking here, play is tentatively slated for a New York airing.

SONINO AT SAKS

Max Sonino, former producer and member of the League of N. Y. Theatres, has taken over the new theatrical outfitting dept. at Saks-34th St. store.

Ruth Gillmore, daughter of Equity prez Frank Gillmore, formerly head of Bonwit Teller's theatrical department, will be with Sonino at the new Saks-34th St. store.

SALKOW VICE SANFORD

Lester Salkow is the newest replacement in 'Sailor, Beware,' taking over the spot previously handled by Robert Sanford.

Salkow is a brother of Sidney Salkow, former Paramount supe and now a legit producer.

Toronto's Legit Prospects Bright; Two Opera Troupes to Open Season

Toronto, Aug. 13.

Legit prospects seem bright for the coming season, at least in Eastern Canada. Road companies are still sheering off from those long jumps between prairie points in the West, particularly in view of poor crop conditions that reflect on urban as well as rural expenditures for entertainment.

Two veteran opera companies are to open season, San Carlo leading off, with D'Oyly Carte following. Marks the hop-off at Toronto of the 25th year of the San Carlo troupe. Reported that the Fortune Gallo enterprise grossed $13,500 at the Royal last season, this Canadian date being exceeded only by Vancouver, where the take was reported at $17,000.

This season, San Carlo plays Massey Hall instead of the Royal because of decision to get $1.50 top. Royal seats 1,550 and Massey 2,840 and it's felt that the Royal engagement at such capacity, with planned $1.50 top, might register a deficit. San Carlo is to play Montreal, Winnipeg and Vancouver, making the Canadian jumps between engagements south of the border, the Winnipeg date to follow the Chicago engagement.

Gallo is to be here for the opening, Sept. 3. Much the same cast as last season will present a repertory. Orchestra of 30 will be under the leadership of Carlo Peroni. Whole company will near the 100 mark.

Other Plays

D'Oyly Carte plays Toronto at the close of the New York engagement at the Martin Beck which opens Sept. 3. Tour of eastern Canada follows but invasion of the Canadian west is off through lack of theatres and financial condition of the prairie theatre-goers. Last time they played Toronto, they stayed six weeks, reputedly averaging $20,000 a week at the Royal.

Irish Players will also play here on completion of Martin Beck engagement in New York.

'Mary of Scotland,' headed by the Hayes-Merivale-Menken trio; 'Ah, Wilderness,' with or without George M. Cohan; and 'Green Pastures' are in prospect. Dennis King in 'Richard of Bordeaux' is also slated for here if the road production is revived.

Charles B. Cochran is being approached by local theatre interests for pre-Broadway appearances of Noel Coward's 'Conversation Piece' and Elizabeth Bergner in 'Escape Me Never.' It's remembered that Cochran has a cordial feeling for Canada, as evidenced by his previous activities here. Also remembered that Toronto was the try-out spot on this side of the Atlantic for 'Shining Hour' and the ill-fated 'And Be My Love.'

New Barn Playhouse For Norwalk, Conn.

Norwalk, Conn., Aug. 13.

A new summer theatre, the Village Green Playhouse, opened here Thursday (9) in the Episcopal parish house. 'This Brother,' a new play by Frederick Hazlitt Brennan, was the opening attraction, with Mary Drayton, Suzanne Browne, George Alison, Robert Kendall and Frank Christie in the leading roles.

Troupe will also try out a new play by Porter Emerson Browne, who is still confined to the Norwalk hospital with a fractured hip. His daughter Suzanne is one of the leading players in the company.

STARS FIGURE IN N. E. STOCKS

Boston, Aug. 13.

Four new plays being tried this week in various summer stocks in New England, which hold up well, although some of the bigger legit names associated with various companies at the start of the season are no longer in evidence after the initial sendoff.

Bills for the forthcoming week:

Dennis, Mass.—Rollo Peters and Mable Taliaferro in 'Autumn Crocus.' Also Eda Heinemann, Minna Phillips, Robert C. Fischer, Margaret Arrow and Seth Arnold from the original cast.

Peterborough, N. H.—Cornelia Otis Skinner for one day, yesterday (12) in 'The Loves of Charles II.' 'Late Christopher Bean' with Albert Berg and Alice Ann Baker the rest of the week.

Stockbridge, Mass.—Ina Claire in 'Biography.'

Skowhegen, Me.—Groucho Marx as the nutty producer of 'Twentieth Century.' Ruth Johnson (Mrs. Marx) also in cast.

Provincetown, Mass.—'Pie in the Sky,' new comedy by George Harris, opening. Described as expose of stock market racketeering, and has Mary Murray, Coburn Goodwin and Don Rowan in cast.

Nantucket, Mass.—'Short Circuit,' a new play by Kenpon Jewett, opens Thursday (16).

West Falmouth, Mass. — 'Hallowe'en,' new mystery by Henry Myers, opens Wednesday (15) at the Cape Playhouse Mary Hone has the lead. Richard Whorf did the set.

Ogunquit, Me.—'At Marian's,' new play by Laurette Taylor, with author in lead, supported by Tullio Carminati. Walter Tartwig directs.

Other stocks continuing at Cohasset, Mass.; Oak Bluffs, Mass.; Tamworth, N. H.; Whitefield, N. H.; New London, N. H.; Newport, R. I.; Westford, Mass., and Gloucester, Mass.

AHEAD AND BACK

Louis Lowenstein gen. manager for Vinton Freedley.

Mark Wilson p.a. Arthur Lipper, Jr.'s 'Saluta' for Atlantic City opening. Marc Lachmann back with it.

Future Plays

'Jane Brady, Editor,' by Joe Eisenger and Joseph Van Gluck, to be produced by Thomas Kilpatrick in association with Robert Martin Productions, Inc.

'Hands as Bands,' adapted by A. W. Pezet and C. T. Revere from novel of same name by C. T. Revere, to be produced by Franklin & Stoner. A. H. Van Buren will stage.

Engagements

Lily Cahill, Marian Semler, 'That Certain Business'.
Woods Miller, Billy Taylor, 'Keep Moving'.
Percival Vivian, 'The Chinese Nightingale.'
Judah Cugat, Philip Minin, Richard Keller, 'City Called Heaven.'
Nita Naldi, 'Julie.'
Frank Camp, Ethel Wilson, 'Tight Britches.'
Mary Philips, 'Merry We Roll Along.'
Lester Salkow, John Call, 'Sailor Beware.'
Walter Pidgeon, 'No More Ladies.'
Martha Sleeper, Hardie Meakin, Gigi Parrish, 'Within the Law,' Pasadena Community Playhouse.
Dorothy Mackaill, 'Say When.'
Freida Inescort, Paul McGrath, Reginald Mason, 'Lady Jane.'
Walter N. Geaza, 'Judgment Day.'
Trixie Friganza, 'Are You Decent?'
Cliff Crane, 'Keep Moving.'
Helen Ford, 'The Mikado'.
Lex Lindse, Freddie Sherman, Janet Leland, Harry Hanlon, Stanley Jessup, William Atlee, 'Julie'.
Fania Marinoff, 'Judgment Day'.
Eddie Garr, 'Thumbs Up.'

8-9 Yiddish Legits in N. Y. but Only 3 on 2d Ave.—Picon, Lebedeff, Art

There will be at least eight and possibly nine Yiddish legit troupes opening up for the new season on Sept. 10. Three of them, as usual, will be on Second avenue, although the Second avenue lineup this year will be a different one than usual.

Molly Picon's return in a musical comedy at the Second Avenue theatre, with Joseph Rumshinsky as composer and orchestra maestro, heads the list. Of equal import, from a Yiddish legit standpoint, is the inauguration of a new dramatic troupe at the Yiddish Art theatre, to replace the void left by departure of Maurice Schwartz now on a Meiro contract.

New group has been formed under the name of New York Art Troupe and headed by Joseph Buloff and Anna Appel. Troupe includes Ben Zwi Baratoff, Judah Bleich, Lazar Freed and Luba Kadison. Jacob Ben Ami may join it later in the season, depending on a couple of deals he has on for Broadway appearances. Leon Hoffman and Morris Lyons will handle the troupe.

Third Second avenue company will also be musical comedy, headed by Aaron Lebedoff and lodged at the Public.

Two companies are set for the Bronx and three for Brooklyn, with the possibility a third Bronx outfit may emerge.

Wash. Again Mulls Backing Non-Profit Shows to Relieve Stage Unemployment

Washington, Aug. 13.

Contemplating a new government relief policy, Federal officials are studying anew proposals for supporting amateur and non-profit theatrical ventures, and at the same time providing badly needed employment for actors, stage hands, musicians, playwrights and other jobless members of the industry, it was learned this week.

An entirely new relief scheme, in which the white-collar worker will receive more consideration than in the past, is in prospect, but the program, while modeled along the lines of last winter's Civil Works plan, probably will not be initiated on a nation-wide scale.

Pointing out that relief authorities of any state have Federal sanction for moves to assist jobless members of the theatrical profession, relief officials today denied that they intend to launch another 'public works of art' project, or will initiate on a large scale any publicly financed theatrical ventures.

Efforts will be made, however, to induce state relief agencies to find a spot in their programs for actors, musicians, playwrights and similar individuals who ordinarily are reluctant to seek government support, or cannot qualify easily for jobs on work projects of other varieties.

Final decision about the new program will await return from Europe of Relief Administrator Harry Hopkins, and also will depend upon the attitude taken on the whole unemployment problem by President Roosevelt.

NON-MUSICAL FOR JOE COOK

Morris Green has a new play for Joe Cook for production soon. It's a straight comedy, non-musical and as yet untitled.

Piece has a radio background, Cook's proposed part being that of a small town station announcer and general do-all.

SANTA CLAUS VISITS AL DUFFY IN AUGUST

Boston, Aug. 13.

Best publicity break in years with those tough Boston dailies fell into the lap of Al Duffy, local Shubert p.a., when Frances Williams was replaced in 'Life Begin at 8:40' by a chorus girl with three days' stage experience.

Girl is daughter of Mme. Marguerite Matzenauer, the Austrian contralto, and to make it perfect, Mama Matzenauer stepped off the Philadelphia train to look over her chorus girl daughter named Adrienne only to find her playing the vocal lead and an overnight sensation.

Story crashed every front page with the sedate Boston Globe making it the leading story of the day.

Miss Williams was back in the show Thursday (9) night.

Dorothy Hall's Shubert Play; Dunn May Be in It

The Shuberts are talking to James Dunn about a new play, unnamed, by Edward Childs Carpenter.

Set for the femme lead in the piece is Dorothy Hall.

Finestone's Attack

David Finestone, Shubert general manager, was stricken ill in his office and had to be taken home.

Understood to be under close observation.

Aherne for London Play

Hollywood, Aug. 13.

Upon finishing 'What Every Woman Knows,' at Metro, Brian Aherne goes to London for spot in the new Noel Coward play, opening Sept. 10.

Following play run, he'll return here.

Chi Opera Moving 6-Wk. Season to Pre-Xmas Run

Chicago, Aug. 13.

Chicago Civic Opera company is planning a season stretching from Nov. 12 to Dec. 22, on a basis of four evening performances and one matinee each week. This would move the opera season up more than a month ahead of previous schedules and would cut down the number of performances by three each week.

Sponsors are now busy trying to raise a $100,000 guaranty fund. George W. Rossetter, new president of the opera company, states that 25% of the box and seating capacity of the house has already been sold.

LEGIT DRIVE IN BALTIMORE

Baltimore, Aug. 13.

In manner akin to method in practice at Atlantic City, though to date lacking seal of official municipality, groups of business men here are thumping tom-toms for a legit revival on Baltimore bulwarks.

When Raymond Moore was in town late last week sounding out sentiment and dickering for a deal and a theatre into which he might insert his stock troupe, current for summer at Dennis, Mass., the Junior Chamber of Commerce arranged a luncheon in his honor. At table the members pledged whatever support they could throw his way if he decided to come in for a winter stock try. They attempted to explain to him the peculiarities and tastes of the Balto theatregoer as they interpreted them; they also had Lou Azrael, columnist and former drama crick, on hand to elucidate. Thing rather impressed Moore, and it looks like autumn will find him ensconced at the indie Maryland.

Aside from impending break-in of 'Tight Britches' (Rowland Stebbins) at the Maryland Labor Day week, no other road shows are definitely announced as yet. Harry Henkel, manager of the UBO Ford's, is expected back today (Monday) from N. Y. with some definite dates of touring pieces skeded for Ford's.

Razing Roch. Lyceum

Rochester, Aug. 13.

Definite action taken by the board of directors for razing of the Lyceum, city's only legit house. Authority placed in the hands of Simon N. Stein, chairman of the board, and demolition expected to start within two weeks.

With only occasional road attractions available and stock tries flopping, theatre has been in the red for several years. Taxes alone are $20,000 a year, in addition to other overhead. Owners are Simon and Rudolph Stein, Nathaniel S. Wollf and Margaret Wollf Riccia.

Lyceum was built in 1888 and has been Rochester's leading legit theatre ever since. It is said to have the largest stage between New York and Chicago.

Last road star to play the Lyceum was Katharine Cornell in 'Barretts,' and she packed 'em at all three performances last May.

Yiddish Plays for L. A.

Los Angeles, Aug. 13.

Jewish Repertory theatre of New York has taken Figueroa Playhouse here for season of Yiddish plays. Opening is set for next month.

Maurice Schwartz, previously head of the troupe in New York and on the road will not take part. He is tied up at Metro for picture work.

WITHERSPOON SET

Cora Witherspoon will have a leading role in '49 Dogs in the Meat House,' which will start Frank Merlin's new season activities.

Show goes into rehearsal today (Tuesday) and will open at the Fulton, N. Y., in about four weeks.

Shumlin's 'Horse,' Play By Holm, Legit Juve

Herman Shumlin has taken, for quick production, 'Hobby Horse' by Cecil Holm. Holm is a legit juvenile with this his first writing attempt.

Jed Harris owned the play on a short option which he allowed to expire.

SUSTAIN MUIR IN W&L EQUITY ARBITRATION

Gavin Muir was cleared in his dispute with Wee & Leventhal which has spread over most of the past year and was awarded $100 by arbitration Friday (10). He is still under suspension by Equity due to the case, but is cleared as of Aug. 27, and may now negotiate for any shows he can get.

Actor held up the curtain of 'Ten Minute Alibi' for W&L in Baltimore last season when he disagreed with the producers on definition of a stock and road troupe. After he was paid $200 he allowed the show to continue, Equity later chastising him and ordering him to return the money. He refused for a while, but then did, Equity then allowing him to lay his charges and be heard in arbitration. This he did, with the award in his favor resulting.

TWO BARN TRYOUTS OF ULRIC IN 'JULIE'

First time a new play tryout is moving from one summer stock to another occurs with Leonore Ulric's 'Julie' breaking in at Ivan Cedar's stock in Woodmere, L. I.

It then switches to Lawrence Langner's Westport (Conn.) Barn theatre, after a new play written by Langner and his wife is tried out next week.

DROP REP PLAN

Stockbridge, Mass., Aug. 13.

Berkshire Playhouse abandoned a repertory policy after a month's experiment and returned to its schedule of one play weekly. Director F. C. Strickland discovered that out-of-town patrons, the Playhouse draws from a 75-mile radius, could not keep tabs on the plays presented on various nights.

For the final week of the season, however, the company will revert to the rep plan.

Revised Legit Code Goes to C. A.; Expect Teeth in Ticket Provisos

Washington, Aug. 13.

Final draft of series of National Recovery Administration revisions of long-pending legit theatre code was submitted to code authority last week for study and comment, but because of objections of Chairman William A. Brady text of latest government proposals was not made public.

That final draft contains sweeping changes in ticket-control methods and a series of basic alterations in wage and hour clauses was made known, but details of these features, as well as exact information concerning disposition of troublesome labor arbitration question, were under the hat.

Taking the stand that the revision is technically a proposal of the code authority, Acting Division Administrator William P. Farnsworth bowed to wishes of C.A. head and withheld copies of perfected document from press.

Outwardly hopeful that the new agreement can be okayed and put in operation by September, Farnsworth appeared apprehensive about reaction of the industry, both producers and unions, to blue-pencilling done all along the line by NRA advisers, boards, and divisions.

How soon the modified pact goes into effect depends now upon the codists and labor leaders who are slated to meet this week to examine the scores of alterations, additions, and deletions effected by government. Should any substantial objections be made to what now is agreeable to the Blue Eagle, another lengthy waiting period is liable to take place, but if industry gives the pact its approval or requests only a few minor changes speedy promulgation is anticipated.

Admitting that unprecedented delay since April hearings was due to government officials, the NRA attitude was 'Now it's up to the industry.'

Legit Code Authority meets tomorrow (Wednesday) to discuss the revised legit code, as completed by Washington. When the C.A. completes discussion and passes on it, document goes back to Washington to become official.

Not figured there will be much difficulty in the C.A. meeting, although several phrases of the new code are bound to bring resentment in a few quarters. By and large it is believed the clauses will meet with the approval of the Broadway majority.

Most interest still revolves around the ticket clause which, it is understood, is given teeth in the rewritten code version.

Next to the ticket plan, which has been the code's toughest angle thus far, there may evolve a bit of discussion on labor disputes and handling.

Code was received in New York early last week by Dr. Henry Moskowitz, legit Code Authority secretary, who sent several copies to the members of the C.A. for study and discussion prior to meeting. It is being held out of the hands of others until passed upon at Wednesday's meet.

6 Plays for Chi Amer. Subscription Season

Chicago, Aug. 13.

For its third consecutive season in Chicago the American Theatre Society is readying a series of six plays, all of which are coming out of New York. As in the past, the society will pick up a few Theatre Guild productions and then go into the open market to complete its list. Already set are 'No More Ladies' and two Guild productions, 'Mary of Scotland' and 'Ah, Wilderness.'

Initial play will be 'Ladies,' which opens on Oct. 7. Seems certain that the American Theatre Society will continue to use the Erlanger.

Thoda Cocroft continues in charge for the society season here. Subscriptions are 35% in advance of last year already, with cash in hand $2,000 as deposit on 2,500 applications received.

SCHLESINGERS' B'WAY DEBUT

The Schlesingers, formerly operators of legit in Newark, are set to invade Broadway this season as producers with a new play 'Tourist Accommodated' by Charles Devine.

Walter Hart, who last season produced 'Wind and the Rain' with George Kondolf, will stage 'Tourists' for the Schlesingers.

BROMFIELD'S MAIDEN PLAY FOR CHET ERSKIN

Chester Erskin will return to legit as a producer this season with 'Deluxe,' Louis Bromfield's first attempt at writing plays.

Erskin expects to get it going for early season showing. Erskin will stage the piece himself.

Coast 'Commissar'

Hollywood, Aug. 13.

Opening of Henry Guttman's production, 'Soviet Commissar' is now set for San Francisco early this fall.

Top cast spots likely to go to George Bancroft, Evelyn Brent and Lou Tellegen.

Burr's 'Sailor' Payoff Plan Gives Him Idea to Make It Permanent

Courtney Burr, acting on the experience with 'Sailor Beware' during the past season, is working on a new method of paying actors in his future productions. Burr's idea is none to get very much of a salary but all will work with minimum plus percentage. Burr has three scripts which he is casting for the new season.

Actors generally veer away from the percentage thing but are paying some attention to Burr at the moment because of his talk of putting on three plays.

Last season, when 'Sailor Beware' began to skid, Burr tried to cut salaries, the cast refusing en masse to listen. Battle was taken to Equity but after Burr showed Equity his operating books it was agreed that the cast would take minimum wages with percentage when certain figures weren't reached. Some weeks he paid off by regular salaries, other weeks by split sums. Show is still operating that way.

Out of that arrangement grew Burr's conception of his new stunt. Equity can't interfere as his intention is to guarantee minimums to all actors which will be at least up to the code's standard.

PROLIFIC AUTHORS

Benson Inge's Third Play and Two by Helen Redington

'The Shape of Things,' new play by Benson Inge, will be presented in Pine Grove Playhouse, Forest Park, Pa., Aug. 18, Norman Lloyd staging.

It's the third Inge tryout this summer, others having been 'Brownstone' and 'All These Years.'

Two plays by Helen Redington will be tried out in the Maverick theatre, Woodstock, N. Y.

First, 'Women Are Like That,' is scheduled for Aug. 23-26. Second, 'Lovely Woman', is set for Sept. 6-9.

Legit Lures Cortez

Hollywood, Aug. 13.

Ricardo Cortez has asked Warners for leave of absence to play the lead in Lawrence Schwab's proposed Broadway play, 'Here's to Crime.'

Play will be based on Dashiell Hammett's 'Maltese Falcon,' film of which featured Cortez.

Cornell Gets 1st U.S. Rights on Brit. Play

Mt. Vernon, Ia., Aug. 13.

American premiere of the English religious play, 'The Acts of St. Peter,' by Gordon Bottomley, will take place sometime in November at Cornell college here, the speech and dramatic departments having been given permission to produce it.

Religious element of the drama is to be stressed. Was first presented in an English cathedral last fall, the vehicle being noted then for large cast requirement, excellence of choral reading opportunities and dancing ensemble requirements.

Meeting Wednesday

Barcelona, Aug. 1.

Katharine Cornell is summering on the island of Mallorca. She has taken the same house that Gertrude Lawrence had during her stay.

Her husband, Guthrie McClintic, was with her but left the island some days ago on a hurry up call to the States.

50% Tax Cut, Cheap Champagne, Give Paris Niteries New Life; May Mean Break for U. S. Acts

Paris, Aug. 4.

The French government has at last eased up some on the tough taxes it takes from nite clubs here, cutting them in half, and it ought to mean a lot to the business next season. Also, if the breaks are right, it should mean much to a few American artists who can make the grade and get booked here under the right conditions.

Announcement of the cut was made in the Journal Officiel, French legal government organ, July 25 and reported in VARIETY last week, but the taxes are so complicated that no one understood at first what the cuts amounted to. After working a few days with pencil, paper, calculating machines, legal experts and headwaiters on the imposing array of reductions, augmentations, switches, new percentages and legal terminology contained in the decree, local wise men have decided it means that from now on the dozen or so kinds of taxes levied on whoopee joints will add up to about half what they amounted to before.

In other words, before midnight, a cup of tea sold in a nite club will bring the French government, the City of Paris and other tax beneficiaries 18% of the gross, instead of 36% as formerly. After midnight, it is now decided, the taxes on a bottle of champagne will be 12% instead of 24% as hitherto.

Reopenings

Reaction at present is for a lot of people to get busy right away and figure out how they can reopen some of those spots which faded out sadly last season. Already negotiations are under way for the revival of the veteran Lido, which was one of the victims. The Miami, new place out in the west end, is all set to open up early in the fall for tea and dinner trade, and Cote d'Azur, under the same management, will do the night stuff in Montmartre, trying to catch customers on the rebound from the other spot.

The Abbey, old Montmartre spot on the Place Blanche, may be pulled out of the dustheap by a group now in the process of formation. A couple of other syndicates are also in the making.

In addition to the tax cut, which amounts to the assuaging of one of the most terrible headaches with which the trade is afflicted, there is the present low cost of champagne to be considered. Fizz is a drug on the market, and a wise nite club manager could make a deal with a champagne company now which would supply his needs for as long as he wished to take a chance, at a very low rate.

Spots must cater to French trade, as tourist biz no longer is big enough to matter.

American Angle

This feature is nothing against the chances for American acts in floor shows, which have, if anything, gained in popularity since the American customers ceased to matter.

French like certain types of American artists, especially dancers, who can put it all over the local hoofers in most lines. Proof of this is continued popularity of Gertrude Hoffman's girl troupe, which is the first high-priced American act in a long while to stick in Paris for long engagements.

There'll be plenty of room for smaller floor attractions, too. Artists should watch their step, however, and beware of hooking up with fly-by-niteries. Favorite systems here is to open up on a shoestring and duck with the cash register after a few weeks of good business—all perfectly legal and above board, of course, but tough on those whose coin flies.

Biggest prospective fly in the ointment is the political situation. During hot weather French politicians and rioters are too busy resting up to create disorder, but present layout—a compromise cabinet between political parties of different colors—can't last forever, and when this cabinet busts up street fighting is likely to be the accompaniment. This would be the same kind of crack in the eye that amusement business, and especially niteries, got from the rioting of last winter. Socialist Radical party, which got the worst sock from the Stavisky scandal, may decide to kick over the traces in October, and this possibility is the main reason why there is any hesitation about going in for the nitery business in a big way again.

Grind Legit

Paris, Aug. 4.

Sacha Guitry, who had as many as four shows on at once in Paris last season, has a new way of increasing his activity. In the fall he will give two performances a night of one piece, one opening at 6 p.m. and the second at 10.

Kidders, remembering Guitry's traditional hatred of films, point out that he's stealing a trick from flickers.

SHAKESPEARE BULLISH IN PARIS

Paris, Aug. 4.

Following success of Shakespeare in Paris last season—some of the outstanding b.o. hits of the year were by the Bard—at least three and maybe four Shakespeare adaptations are being readied for the fall.

Jacques Copeau, founder of the famous Vieux Colombier, will return to show business at the Atelier in October with a version of 'As You Like It' by Jules Delacre, who founded the Marais theatre in Brussels. Delacre has already won recognition as an adapter from English by his version of Sheridan's 'The Critick.' Atelier is house where Charles Dullin put over 'Richard III' last year for a socko.

Second version of 'As You Like' for production in the fall is also being talked about by Jean Giraudoux, author of 'Amphitryon 38,' and 'Siegfried,' which Louis Jouvet put over in his luckier days. The Giraulux version, if plans are carried out, will be played at the Comedie des Champs Elysees, which Jouvet had last season, with an all star cast and spectacular sets.

Third Shakespeare project is an adaptation of 'Much Ado About Nothing' by Jean Sarment. Also, Paul Abram, director of the Odeon, is said to be thinking of putting on 'Anthony and Cleopatra,' fixed up by a French author whose name is not announced. It might be the Andre Gide version which was performed at the Opera by Ida Rubinstein on one gala night.

Comedie Francaise has not yet announced any Shakespeare plans, despite fact that its biggest success of last year was 'Coriolanus,' which grossed over $2,000 at certain single performances at ordinary prices, a high mark for this old theatre.

'MEN IN WHITE' $9,000; LOOKS SET FOR 6 MOS.

London, Aug. 4.

'Men in White' opened at the height of a heatwave and suffered in consequence, but despite that, hasn't had a losing week. First few weeks were around $7,000 and even at these takings show earned a profit of about $1,500 a week.

Since then it has been building steadily and is now doing approximately $9,000, despite unfavorable theatre weather ever since it opened.

Now looks as if the show is in for at least six months.

'BLACKBIRDS' 4 WEEKS AT LONDON COLISEUM

Lew Leslie sailed with his 'Blackbirds' revue for four weeks at the Coliseum, London, opening Aug. 23 for Sir Oswald Stoll at a guaranteed $6,000 a week plus 25% of the net if biz hits a certain mark.

Troupe balked at sailing on the Europa Saturday (11) and might have gone over on the German liner if Stoll insisted on the scheduled earlier opening, but when agreeing to set it back to Aug. 23 Leslie switched his sailing to the Georgic.

Two colored musicians missed the boat and took a bus to Boston that night to catch the Georgic on its stopover in the Hub. George Williams, a principal, was also thought having missed the boat as a result of a pre-sailing Harlem celebration, but was later discovered on the vessel. Valaida, principal, also made it by minutes.

Moss' Contract

(Continued from page 41)

was present at the conference on Friday, is appealing that verdict to the Court of Appeals.

Lawyers

Other lawyers present on Friday were Louis P. Randall, Edward R. Peckerman, Louis Robinson and Morris Wolsky. Frank Lynch represented the AFA, while Emil H. Beck was there for the Theatrical Dem. League. All present were asked to draw up contracts that in their estimation would be equitable for both the actor and employer. These are to be submitted to Moss at the next meeting on the matter, in about two weeks.

A few weeks ago Moss signified his intention to invite Maurice Goodman and Harold M. Goldblatt to aid him in the contract fixing, but apparently changed his mind when these two lawyers, counsel for the RKO, Loew and indie agents' association, two weeks defeated his attempt to license all theatrical reps as employment agencies in a trial in Special Sessions. Moss' next step towards licensing the agents is being held in abeyance while the corporation counsel studies 'certain technical points' which the commish would not disclose.

Meanwhile, there will be no further summonses served on agents.

When Adagioists Miss

Baltimore, Aug. 13.

Ruth Herman, hoofer with 12 Aristocrats, current at the vaudfilm Hippodrome, slipped from her catching partner's hands after an adagio toss at first show last Friday (10) and fractured an elbow, plus incurring internal shakeup.

Is out of turn for rest of this week's engagement at medico's orders.

Jack Bonney Back

Jack Bonney is back from Europe where he set Myrtil and Picaud, Madrid adagio teams, and Lina D'Acosta, muti-lingual singer from the Follies Bergere, for his forthcoming vaudeville unit.

Musical score and lyrics for the Bonney revue will be written by Ken Nichols who will also act as business manager.

Paris Legits Shaping New Season; Many Changes; 'White Horse' Closing

Paris, Aug. 4.

Plans for next season's show are rapidly shaping up. Mistinguett, replaced during August at the Folies Bergere by Line Clevera, comer who has been with Casino de Paris and also is getting a nice local film rep, will be back in the show in September to stay at least a month or so.

After that Miss will probably skip. What she'll do is not finally decided, but she's talking about making a film.

Local report is that Jeanette MacDonald will come to the Folies next fall, but this doesn't seem so probable. It's believed that Derval was angling for Maurice Chevalier and couldn't get him because of the Hollywood competition, and this story probably gave rise to the MacDonald yarn. Nothing that Bob Ritchie did when he was here in the spring indicated that he had fixed up such a deal or was considering it.

At the Casino, present indications are that there will be no outstanding star in the next revue. Henri Varna has been in England, booking new acts. His new show will be built around idea of a revue of dancing and costumes of the various French provinces.

Sorel Off Musicals

Cecile Sorel, who didn't prove so hot as a music hall attraction, is definitely through at the Casino and will go next season to the Sarah Bernhardt, which the Isola Brothers run. She will open Sept. 15, either in 'Sapho' or 'Anna Karenina.'

Lucien Rozenberg, boulevard actor, has been taken on by the Isolas as artistic director of the Sarah Bernhardt for next season. After Sorel's opener, Rozenberg will appear in a new play, title as yet unannounced, beside his wife, Madeleine Soria, who is coming with him from the Athenee, their former house. Sorel will tour France, Switzerland and Belgium at this time.

At the Varietes the Isolas will open the new season with a revue by Rip, Paris' perennial wisecracker, with Loulou Hegoboru, star of the Parisian version of 'Rose Marie' and a flock of other American operettas, as the headliner. Line will be the Blue Kelly Girls, and Pauley, Dorville and Marguerite Moreno will be in the cast.

'Tavern' Through

'White Horse Tavern' is going on all summer at the Isolas' Mogador, but will be taken off Sept. 7, unless the gross drops so as to close it early, to make room for a revival of 'La Vie Parisienne.' After that, the books call for a new opertta called 'Mandrin,' book by Rivoire and Romain Coolus, music by Szulc, with Fanny Heldy of the Opera as soprano, Jouatte as tenor, and Marcel Charpentier.

The Boulevard theatres, between the Republique and the Faubourg Montmarte, once the real homes of French drama, have hit bottom. Only Henry Bernstein's Gymnase is likely to keep going in the old way next season. The Renaissance will probably be replaced by a five and ten store, and Fernand Rivers is supposed to be looking in vain for someone to take over the Ambigu.

The Mayol, long dark, will open in the fall with the same kind of strip show it was famous for in former years, titled 'Nu, 1934' ('Naked, 1934'). Parisys has the lead, with Germaine Lix, Harry Wills, Peggy Vere and Teddy Parent featured.

SONG PLUGGERS' BREAK

Paris Police Okays Singing or Band Playing in Streets

Paris, Aug. 4.

Out-of-work singers and other musicians—and there are thousands of them in Paris—are getting a break from Prefect of Police Roger Langeron, who has suspended the rules against public assemblies to enable them to sing and play on street corners and take up collections.

Cops hereafter will not be allowed to make them move along on the grounds that they are blocking traffic or starting an insurrection. Regular song pluggers, who sometimes operate here with an entire band, consisting of accordion, traps and violin, as well as megaphone for themselves, will benefit by the same change in the rules.

BRIT TOURIST TRADE UP 10%

London, Aug. 3.

An exhaustive check-up among the various steamship agencies reveals a 10% advance in tourist trade compared with last year, which was on the upgrade.

A more important revelation is fact the visitors seem to be less argumentative and spend more freely.

But what pleases the local merchants most is that London is getting the bulk of them this year.

WHITLEY ENROUTE HERE FOR TALENT, MATERIAL

London, Aug. 3.

Clifford Whitley goes to New York Aug. 10 to line up new talent for his next Dorchester hotel floor show, due around Oct. 1.

Current show has been such a pronounced success it is staying throughout August and September, although Whitley originally intended to close for these months. Only change for these months will be the replacement of Sunny O'Dea, Edith Roark and Marguerite and Le Roy by Teddy Joyce and his band.

Biggest hit of the N.T.G. revue has been the girls, who are staying for the next show. Only new principals will be brought over.

Whitley still intends to stage his floor show at a West End house, but is not sure where or when.

Whitley also intends to line up several film stars to present in London, for which purpose he will visit Hollywood.

Will negotiate with Sam Harris for English rights of 'As Thousands Cheer,' which will form the nucleus of his next West End revue, to be produced by him in early January.

R. Strauss, on Nazi Sympathies, Withdraws from Salzburg Fest

Vienna, Aug. 1.

Richard Strauss, who never disguised his Nazi sympathies, decided to rebuff Austria with a last-minute cancellation of his Salzburg Fest activities. It was rumored for weeks that he would try to find an excuse, but it wasn't anticipated that he would actually wait till the last minute to do so.

Result of this step will probably kill the prospects of his new opera, 'The Silent Woman,' being produced in Vienna.

Only recently Strauss was attacked by a group of newspapers in Germany for having used a Jewish collaborator on his latest work, Stefan Zweig is the adaptor. Strauss thereupon withdrew the work from the Dresden management and began working for a Vienna opening.

Every chance that his latest rebuff to Austria will re-endear him to Nazi extremists. But how he can show a straight face and allow his latest work, with Jewish cooperation to go on is a question. 'The Silent Woman,' therefore will, in all probability, remain unperformed.

Austria, and Vienna in particular, which nursed his fame and world renown will have its revenge, as apart from a pending boycott of 'The Silent Woman' also the Richard Strauss cyclus, which was scheduled for the fall and winter season in honor of the composer's 70th birthday, may be cancelled.

Clemens Kraus replaced Strauss as the conductor of 'Fiedlio,' in Salzburg, and Felix Weingartner will conduct the concert in lieu of Strauss.

Play for Bankhead

London, Aug. 3.

J. B. Priestly has just completed a new play titled 'Duet by Floodlight,' which is a vehicle for Tallulah Bankhead's return to the West End. Basil Dean will produce.

This disposes of the rumor that Bankhead intends doing 'Serena Blandish.'

CARROLL'S 'GYNT'

London, Aug. 4.

Sydney Carroll has rented the Winter Garden for a production of 'Peer Gynt,' with Leslie French in the lead.

Show scheduled for immediate rehearsals and opening late in September.

G. & S. Showboat Revivals Click in Chi; 'Fields' OK 7G; 'Way' $2,000

Chicago, Aug. 13.

Two revivals in town are doing biz. First is the straight-faced Gilbert and Sullivan repertoire ride at the Studebaker. Opened with 'Mikado' and is going along smoothly. Will go two weeks with the present piece and then switches to 'Pirates of Penzance.'

Other revival is the tongue-in-cheek 'No Mother to Guide Her' on the showboat 'Dixiana.' This town has been almost surfeited lately with burlesque mellers. Has had three productions of the 'Drunkard,' one of which is at present continuing at the Auditorium hotel and offering competition for the showboat. However, the boat angle is sufficient novelty to keep this show going for some time, particularly since the 'Dixiana' has been getting so much publicity due to legal entanglements.

Estimates for Last Week

'Fresh Fields,' Blackstone (1,200; $2.50) (6th week). Weather is helping business here, getting too hot only once or twice last week. Up to around $7,000 now, which means plenty of profit for everybody.

'Milky Way,' Cort (1,000; $2.20) (5th and final week). Slated to close Saturday after a hopelessly losing struggle. Never got started, and wobbled on the underside of $2,000 most of the time. Edith Talliferro is due in 'Honeymoon' early in September.

Other Attractions

Gilbert and Sullivan revival. Studebaker. Opened excellently with 'Mikado' on a two-week opener at $2.50 top. Looks ready to stick around for profitable coin.

Showboat 'Dixiana'—'No Mother to Guide Her.' Managing to pull 'em up to the north side of the town for this hoke meller. Opened on Wednesday (8) and going along on the novelty angle.

U. S. on Pan

(Continued from page 2)

ing people pay well and keep coming for a couple of weeks.

The Chicago Fair, Natan said, is no better than the Neuilly Fair, one of the intinerant open air street fairs at which the wagon pitchmen of Paris gather annually.

American producers look on France as a sort of Congo, said Natan—a savage country to be exploited. Apparent success of American pictures over here means nothing, he said, because they are only shown in a few small exclusive houses. A successful French picture always makes much more, he contended. But he wouldn't explain why, if this is so, he is so insistent about barring American pix whose competition can't hurt him.

The American system of production is worse than that of Russia, Natan said, implying that no real artist can live through the standardization.

Hopeless?

Overproduction in America makes it useless for the French to seek a real outlet there for their product, he said. French field is the Latin-speaking countries, particularly Spain and Italy.

Not taking pains to be entirely consistent, Natan then said that, although the market for French pix in America is 'exceptional,' it should not be entirely neglected. Asserted that there is a big French population in the United States which will form a nucleus for the spread of French propaganda and influence. These Frenchmen should organize a series of non-commercial theatres or projection rooms to show French films, he said.

'We'll give them the equipment,' he continued. 'The semi-professional projector we'll send will be big enough, and will prevent the American industy from complaining that we are competing with it. At the same time it will permit the diffusion of our best films.

'In order to prevent any protest, we will take precautions to see that these projection rooms are free of all commercial taint. Advantage to us will be to prove that our product is as good as that of any other country. Without direct propaganda, which the Americans don't like, our interests will be protected.

'The office I fixed up in the Maison de France while I was over there will work up this chain of projection rooms. It will work for the entire French industry, not only for Pathe.'

Saranac Lake

By Happy Benway

A new upstairs dining room has been installed so that the strictly abed patients can enjoy an up meal daily. Those who will enjoy table eating are Robert Merrick, Joseph Parker, Tommy Abbott, Gladys Palmer, William Canton, John Louden, Nellie Queally, Catherine Vogelle, Robert Faricy, Toni Temple, Fred Rith and Ben Schaffer. Some of them have not been out of bed for more than a year.

Rosalie Sussman, a newcomer at the lodge, now getting set to the 'cure' routine, under observation with the big comeback in her favor.

Larry Sussman admitted to our good samaritan club. Every lady in the san, including the help, was presented with Mae West face powder, perfume and compacts.

Those two musicers, Mannie Lowy and William Fletcher, are both ozoning to extra good results, with Mannie Lowy walking around minus ten ribs.

Jean Comerford, who dabbled in musical comedy and ticket brokering, shot in for a short siege of vacashing.

Joseph Vaughey, ex-p.a. and ex-ozoner, likes Denver so much that he will pass up a New York City vacash this season. Joe has a department store job in the mountain city.

Alice Carman, strictly abed, still pneumo-thoraxing. Ladies, if you need hand-knitted hats, drop Alice a line in care of the lodge and give this little sunshine gal a big hand.

Irving Horn, newcomer, gets the 'up' okay. Boy has accomplished with pneumo-thorax and has added exercise, all in one month.

Bert Ford, after a two-week vacash in New Jersey, returns to the lodge as an ozoner. Left the lodge about a year ago, now back for a checkup and a little rest.

Entertainments, social gatherings, picnics, flower gardens, all these things have been added to the lodge's beauty since Mrs. William Morris took up job of Social Superintendent.

Frisco DeVere, who saw a mess of ozoning at the Northwoods san, has been booked at the lodge for a siege of the same thing.

Charles Bloomfield, author and actor, is a new arrival at the lodge. He saw ozoning service here some two years ago, now back for general checkup.

Some patients sacrifice all for the welfare of their fellow patients. That goes for Danny Murphy. He has been allowed unlimited exercise and he spends it all helping other unfortunates.

Ben Schaffer was voted the most popular patient of the lodge, and immediately called at Dr. Fischel's office and demanded a prize.

About one of the sweetest comebacks of the san has been made by Hazel Gladstone.

Doris 'Connes' Shrage now being mothered by her mother on latter's first visit.

Dr. A. E. Massimo, of Bellevue hospital and Guggenheim clinic, was a san caller. Medico said he has traveled all over the world, but this is the san of sans.

Murray Salet, who now manages the Overlook Nite Club, has also been admitted to our good samaritan club. Furnishes the gang of ozoners here with floor shows that last an hour.

Frank W. Kelly, p.a. for station WHAM, Rochester, arranging a regular program designed especially for the ailing, hospitals and sanatoriums.

Lester Hammel and Nat Lefkowitz (William Morris office) tried to get a tan at Camp Intermission, but all they could raise was a little blister. Boys are back N.Y.'ing standing up.

Charles Ash (Ash and Ash) is a new arrival at the lodge. Motored in from Wilmington, Del., for a checkup.

Jack Nicoll successfully knifed by Dr. Warriner Woodruff, losing five ribs.

Showfolk patients at the N. V. A. lodge and elsewhere:

N. V. A. Lodge—Thomas Abbott, Fred Bachman, Happy Benway, Betty Blair, Marya Blake, Charles Bloomfield, William Canton, Jack Casey, Alice Carman, Fifi Climas, George DeCarlton, Frisco DeVere, Robert Faricy, May Fisher, Bert Ford, Hazel Gladstone, Chris Hagedorn, George Harmon, Ruth Hatch, Robert Henry, Irving Horn, Betty Huntington, Amelia Johnson, Elsie Johnson, Raymond Ketcham, John Louden, Robert Merrick, Armand Monte, Richard Moore, Danny Murphy, Margaret Newell, Jack Nicoll, Joseph Parker, Louis Rheingold, Nellie Queally, Ford Raymond, Fred Rith, Jackie Roberts, Ben Schaffer, Bert Schwimmer, Doris Shrage, Rosalie Sussman, Tommy Vicks, Eddie Voss, Catherine Vogelle, Toni Temple.

Harry Barrett, 302 Broadway; Charlie Barrett, 302 Broadway; William Fletcher, 84 Park avenue; Bert Ford, Crescent Bay Camp; Marione Greene, Hotel Saranac; Leonard Grette, 8 Old Military road; James Haegney, Santononi road; Russ Kelly, Mt. Baker Club; Claude Lawson, 38 Lake Flower avenue; Lee LaMar, 10 Leona street; Leo Massimo, 91 Broadway; John Montelese, 9 Church street; Vernon Lawrence, 60 Lake Flower avenue; Lawrence McCarthy, Brown Bear Club; Mannie Lowy, 5 Front street; A. J. Neiderbule, 84½ Bloomingdale avenue; Joe Reilly, 28 Sheppard avenue; Salvadore Ragone, 9 Church street; Russell Weiler, 6 Baker street; Angelina Papulis, 9 Church street.

Write to those you know at Saranac.

Cowl Pulls 6G in L.A., With 'End' Revival Fair

Hollywood, Aug. 13.

El Capitan had a clean sweep with Jane Cowl in 'The Shining Hour' for first half of the week and, with heavy matinee trade, house putting in three afternoon performances, biz held to estimated strong $6,000.

Playhouse went dark Saturday night, and reopened Thursday with E. E. Clive's revival of 'Journey's End.' Trade started slowly, but figured to build on the 40c service charge passes with which this house has been kept going for many weeks. First four days' take figured around approximate $1,350.

Temp. Chill Aids B'way's 5 Remainders; 'Cheer' 14G, O.K.; 4 Shows In Next Wk.

Comparatively cool weather last week again helped the box-offices around town somewhat, the remaining five shows all getting better than an even break. That there's a return of interest was evident especially in the gross of 'As Thousands Cheer,' which went up by more than two grand on the week. This week it is figured the show ought to pick up some more again on strength of Clifton Webb's return to the east.

With Webb back, last night the ads began carrying four names above the title, Ethel Waters having been moved upon Webb's retirement, but being kept in.

Several shows were scheduled in this week, but all are now off. Next week will definitely start the new parade. 'Life Begins at 8:40,' new Shubert review, is due at the Winter Garden Monday night (20), but is more likely to open Thursday (23). Show got mixed notices in Boston, but is regarded as having a chance with some fixing. Frances Williams was out of the cast, but will be back for the New York opening.

'Dodsworth' reopens Monday at the Shubert and, from indications, will reopen to almost sell-out biz despite the eight-week vacation. 'Saluta,' musical starring Milton Berle, which bows in R. A. Reppil as a legit producer, is scheduled for Wednesday (22) at the Imperial, but depends a great deal on how it looks in Atlantic City, where it opened last night (13). Same is true of 'Keep Moving,' which is scheduled for the Forrest Monday. It is trying out in Jackson Heights this week, and entry is dependent on that.

'Hide and Seek,' which Laurence Schwab was to bring into the Mansfield this week, is indefinitely off. It tried out in Westport last week and didn't get too good a reception.

Estimates for Last Week

'Are You Decent?' Ambassador (18th week) (C-1,166-$3.30). Again about $2,500 last week, just over the danger line. Actors on percentage and some internal trouble developed last week, but sticking.

'As Thousands Cheer,' Music Box (46th week) (R-1,000-$3.85). Really looking up. Got over $14,000 last week with cooler weather, and looks for more this week with Clifton Webb back. Indications are musical can stick a couple of months into the new season unless unexpected competition develops.

'Dodsworth,' Shubert; resumes run Monday (20) after an eight-week layoff. Indications are will open to healthy biz. Was virtually capacity when quitting, and believed can go back the same way.

'Sailor Beware,' Lyceum (46th week) (C-923-$3.30). Management claimed a bit under $4,000 last week, and cast paid off by percentage again; houses were pretty good through most of the week, however.

'She Loves Me Not,' 46th St. (43d week) (C-1,413-$2.75). Still good. About $9,000 last week, which is okay.

'Tobacco Road,' 48th St. (37th week) (D-966-$3.30). Weather break helped considerably, going up again to almost $7,000, plenty all right.

Additional Attractions

'The Drunkard,' old-time meller with free beer doing well, weather or no weather.

GAHAGAN'S 'MARY' AT GOOD $10,000 IN S.F.

San Francisco, Aug. 13.

Homer Curran's 'Mary of Scotland,' with Helen Gahagan, Ian Keith, Violet Kemble-Cooper and a big cast, is moving well at the Curran. Show is well known here, and Miss Gahagan is liked. Estimated gross of about $10,000 is likely.

At Palace Hotel, 'Drunkard' is in its fourteenth week, and customers continuing to come along.

Otherwise, town is dark.

'LIFE' GETS GOOD $16,000, BOSTON

Boston, Aug. 13.

Hub's legit season opened Monday (6) with 'Life Begins at 8:40' at the Shubert. New revue had a slick build-up and got off to a fancy start in the first week of its fortnight's stay at an estimated $16,000, which could hardly be better. Slanted off just a trifle at the weekend, but unless it turns up hot this week it should be good for as much again while the tinkering goes on.

All other legit houses dark.

GARY'S POLITICAL JOB

Detroit, Aug. 13.

Bob Gary, brought here by United Detroit Theatres to reorganize the advertising for those houses, leaves to handle a political campaign for the governor of Iowa.

E. J. Hudson comes on from First National to handle Gary's job.

Plays Abroad

FRENCH SALAD

London, Aug. 1.

Comedy in three acts by Max Catto. Presented by Burney Productions, Ltd., at the Westminster theatre July 31. Produced by A. R. Whatmore.

Mr. Hutt.....Marcus Barron
Mrs. Hutt.....Hilda Trevelyan
Victor Hutt.....A. R. Whatmore
Barbara Hutt.....Leonora Corbett
Leonora Hutt.....Ellen Pollock
Noel Hutt.....Clive Morton
Robina Hutt.....Vera Lennox
Hannah.....Josephine Middleton
Mr. Harrison.....Aubrey Dexter
Nina Harrison.....Faith Bennett

Quite an amusing comedy of the hopeless tangle a prosperous family get into when the father goes smash and the feather-brained mother with her 'artistic' children fail to grasp they must get down to earth to earn their bread.

Wife of the elder son is only member of family with any stability or foresight and has to stand by and watch her husband's growing affair with a dizzy blonde, whose so-called father inveigles father and son to join in his diamond selling business.

Doubtful if any family could be such fools. The diamond king clears off with what is left of their ready cash; the elder daughter is turned down at an audition for singing; the younger son loses his chorus job through fighting on the stage over a dame; and the younger girl only just escapes being ravished by her novelist employer, who lures her abroad 'to get local color.' All the high ideas of the clan being shattered, they have to shed their artistic hopes and join the plodding daughter-in-law, who has invested her small patrimony in a firm for making lavatory basins.

Acting is generally excellent, which helps a lot in glossing over many absurdities in the story. Still, worse, and much feebler things than this have lived to laugh at many a highbrow failure.

One of Those Things

London, July 27.

Parody Revue in two parts and 42 scenes by Simon Carnes. Presented by Lucien Samett, starring Ivy Tresmand and featuring Peter Gibson, Diana Morrison, Jean Caprara, Walter Fitzgerald, Peggy Morrison and Eve Foster. Staged by Simon Carnes. At the Fortune theatre, London, July 27.

One of those amateur concoctions which played at a small arty theatre—the Parody. Was seen by Lucien Samett, who thought it worth trying out in the West End, with the Fortune the most suitable for its intimacy. Show is presented in conjunction with A. E. Abrahams on a percentage basis. There are practically no salaries, the cast working mostly on percentage.

Ivy Tresmand, a former West End musical comedy star, was brought into this, with management under the impression she might pull 'em in.

Fact is, nothing can pull 'em in, for those that will see the show will tell their friends to go elsewhere.

One thing that can go to the credit of the show. It brings Diana Morrison to the notice of theatregoers. This girl, daughter of Jack Morrison, once a well-known West End revue artist, has great possibilities. At the moment she is raw, but with more tuition and experience should attain stardom before long.

She Shall Have Music

London, Aug. 3.

Musical play in two acts, by Frank Eyton; music by Christopher Fry and Monte Crick; lyrics by Ronald Frankau and Christopher Fry. Produced by Herbert Bryan at the Saville theatre, Aug. 2.

John.....Alfred Atkins
Timms.....Leonard Morris
Boyd Whitby.....Fred Conyngham
Ambrose Filkington.....Kenneth Kove
Cabman.....Alec Butler
Jill Rivers.....Jean Colin
Peggy Rivers.....Rita Page
Freddie Baines.....Reginald Purdell
Josephine Browne.....Viola Tree
Lee K. Schuster.....Arthur Finn
Dancer.....June Radbourne

Throughout the running of 'She Shall Have Music,' it was difficult, if not impossible, to decide whether the thing was intended as a musical comedy or as a burlesque on same. Reason for this was that several of the artists, in a desire to perpetrate some snappy wisecracking, travestied the characterizations allotted them. This may have been due to the players themselves, the majority of whom are practically unknown in the West End. All of them, however, are competent, although none with outstanding talent. To single out a portion of them for individual praise would be unfair to the remainder.

A famous crooner steals away to a seaside resort for a rest and to escape from the public eye. There he meets a girl and they fall in love. The crooner gets his secretary to impersonate him so he won't be annoyed by doting fans, this results in a misunderstanding, the little girl saying to him: 'I never want to see you again.' Then there are a lot of musical numbers, and so on.

Nothing actually poor, but nothing distinctively good, with the exception of a troupe of 10 girls known as the June Dancers, who were projected into the piece without regard to the plot.

Only fair to record that the audience applauded and at the conclusion demanded curtain speeches—and got them. *Jolo.*

U In Paris

(Continued on page 13)

Besides these two pictures U has already dubbed 'S.O.S. Iceberg,' after a long original version run, 'By Candlelight' and 'Horseplay.' They will be released in French versions next season.

Following are now being dubbed for next fall: 'Poor Rich,' 'Love Birds,' 'King for a Night,' 'Gun Justice,' 'Bombay Mail,' 'Uncertain Lady,' 'Affairs of Gentleman,' 'Little Man, What Now?', 'I Give My Love,' 'Embarrassing Moments,' 'Love Captive' and 'Smoking Guns.' In addition to these in French, U will try to sell all films on the American release list in the original versions to showcases.

'Black Cat' and 'Counsellor at Law' are already placed. Former will open Sept. 1 at Queyrel's three houses simultaneously, and latter is booked at Studio Universel. No decision yet on dubbing these two.

Gus Kahn writing lyrics for 'Naughty Marietta' at Metro as first assignment of his one-year contract at that studio.

Plays Out of Town

Life Begins at 8:40

Boston, Aug. 10.

Musical revue presented by Lee Shubert and staged by John Murray Anderson; music by Harold Arlen; lyrics by Ira Gershwin and E. Y. Harburg; stage effects by Albert Johnson; skits and dialogue by Dave Freedman, H. I. Phillips, George S. Kaufman, and others; dances by Robert Alton. First performance at the Shubert Theatre, Aug. 6. In cast: Bert Lahr, Luella Gear, Brian Donlevy, Earl Oxford, Esther Junger, James McCollei, Weidman Dancers, Ray Bolger, Dixie Dunbar, Adrienne Matzenauer, Josephine Huston, Jack Starr, Walter Dare Wahl, Ophelia and Pimiento.

Opening night ran surprisingly well, with a hilarious house and a heavy turn-away. Reviewed again Wednesday night, it was a bit ragged due to reconstruction confusion and eliminations. Should open at the Winter Garden as a good musical, but nothing approaching a revolutionary shift away from the old standards of black-outs, acts, girls and musical numbers.

Advance ballyhoo had promised much from the Albert Johnson novelty revolving stage. It turned out to be a portable rolling circular stage which can travel up stage or down, the revolving unit carrying the practical scenic effects and having a center circle which can turn with or against the outer area or remain stationary. It is neat and effective, and lends itself to revue changes. But after it did its stuff a few times, it began to look like a wandering hotel merry-go-round.

John Murray Anderson has obviously groped for a revue that was subtly different and wouldn't be reminiscent of Tiller, Publix, intimate revues, or spectacular finales. He has ended up with plenty of Hallowe'en mask dance numbers, no nudity, plenty of Greenwich Village influence, and a surprising absence of the spectacular color touches and applause-bringing grandeur that had been anticipated.

There were several surprises, greatest being the load entrusted to Ray Bolger, long familiar as an eccentric dancer. Looking like a young William Hodge and dancing like a second Jack Donahue, he danced, mugged, carried dialogue and tried much singing. He took the house by storm, and whether the revue is a hit or a pity, Bolger has set himself solid as a revue personality.

Bert Lahr was the second surprise, not that his material or his performance was unusual but in his versatility. Those who thought it would be another mugging ungh-ungh-ungh found Lahr trying everything from French to an English dialect black-out skit. He is carrying the show and will build steadily as he finds himself and the sketches are cut down.

Third surprise was Frances Williams, heavily featured and unable to click. She was withdrawn after the second performance and Adrienne Matzenauer, her understudy, substituted. Physical and nervous complications following an appendix removal were given as the reason for Miss Williams' failure to continue. Miss Williams went back into the lineup Thursday night. Miss Matzenauer may take the role again after the New York opening, however, for the publicity possibilities.

Show developed two more surprises, one being little Dixie Dunbar, who scored decisively with Bolger and whose role will be built. Other was the Walter Dare Wahl knockabout acrobatic duo, not even billed and which stopped the show in its tracks.

A dozen or more skits are being alternately tried out, as the revue is still running thirty minutes too long. One or two are rather strong, but the censors were more than liberal considering the present purity spasm. A reference to Lesbianism and a Deity-damn were cut but a 'bastard' stayed in, which is quite a concession in Boston.

High spots in the sketches are a window trimmer going to bed, the sorrows of a radio announcer's bride, Bert Lahr as a union plumber trying to get up his courage to see Mae West in a picketed theatre, a day in a broker's office, a British 'honor of family' bit and a travesty on Eugene O'Neil played by Lahr, Bolger and Miss Gear, each with two dual personalities with Benda masks.

Harold Arlen's score was dominated by lyrics and is a departure from his popular melodies into higher-browed stuff, possibly intentional or maybe in line with the aims of Anderson. Lyrics contain some gems, including the wails of Rabelais, Balzac, De Maupassant and Boccaccio that even children find their stuff tame nowadays. Another is the plaint of a chorus girl, a Paramount-Publix Roxy Rose 'who has portrayed every flower in a garden to please some producer.' Luella Gear does it justice. Lahr has one entitled 'Things' which he should hang on to for life. It clicked in rehearsal and even on Wednesday night he started laughing at himself as new effects built themselves into his routine.

One rhumba number, 'Shoeing the Mare,' is a real production hit, and 'Let's Take a Walk Around the Block' and 'What Can You Say in a Love Song That Hasn't Been Said Before' look good.

Final ensemble is the sad spot of the revue and what New York will think of it is speculative. In Boston it's spinach! It is based around Mayor LaGuardia dedicating a gondola, with a bit of questionable taste displayed in travestying Mrs. Roosevelt for her nation-wide activities. Then Mayor Walker and Betty Compton are discovered as stowaways in the gondola and down comes the curtain with the Battery peasants in full voice and the merry-go-round still going around.

Revue needs voices, speed, and either a more modernistic or a less modernistic staging. Costuming, choruses, black-outs, lyrics and comedy seem to be O.K. General effect at present is that it tried to go modern but grew whiskers in rehearsal. *Libbey.*

MRS. TARQUIN

Provincetown, Aug. 10.

Comedy in three acts by Mary Young. Presentd by Margaret Hewes at the Wharf Players theatre, Provincetown, Mass., week of Aug. 6. Staged by E. Stanley Pratt.

Cast: Audrey Davis, Mervin Williams, Don Rowan, Louise Caldwell, Ruth Barstow, Douglas Gregory, Coburn Goodwin, Mary Young, Margot Stevenson, Henry Howes, Kathleen Schurr, Truman Nelson.

A note on the program reads 'with apologies to Shakespeare' and might have been extended to a great number of other people, the audience included. What vague similarity there is to the bard's poem consists in the raping, for his own good, of a very stuffy young husband. Sex, in itself, being no longer a theatrical novelty, the value of this theme died somewhere about the beginning of the depression.

Handled seriously, a la O'Neill or as riotous farce, the plot would be as good as any. But Miss Young's play is an attempt to be sophisticated and clinical in its examination of the so-called Smart Set. Latter, having been exposed in various settings and in numerous ways, is probably getting used to its nudity. At least, the audience failed to be either shocked or thrilled by 'Mrs. Tarquin'.

Piece bristles from end to end with spicy epigrams, time-honored cliches and a periodic, very sophisticated, speech by Miss Young anent American culture, husbands, love, sex, and what have you. Two insuperable difficulties faced by the play were the indifferent acting and the fact that Miss Young is no longer the lovable ingenue of Castle Square days in Boston. Her voice is still musical and her acting and personality charming, but she has miscast herself as a young, vibrant female Don Juan. Still, Mary Young is always Mary Young, to her fans at least.

Experience of the author shows in the smoothness of the lines and action. Stanley Pratt's direction seems to have slipped a cog, perhaps due to an author-star's presence and the acting generally is overdone and quite unsure. Nobody is very believable except Louise Caldwell, as Wanda Elwood. She is swell, as she has been consistently all season. Douglas Gregory fits nicely into the leading male part, as a wooden young lawyer, and does his best to make it live. Don Rowan and Coburn Goodwin show tendencies toward acting, but are never given a chance. One gets the impression that each member of the cast wrote his own lines without consulting any of the others. Result is that each good line is spoken many times.

There are many brilliant and funny lines and several delightfully ridiculous situations, which, of the selves, are excellent and would be effective if properly played. Plot as a whole is pointless, however.

Settings are attractively and tastefully done. *White.*

No Mother to Guide Her

Chicago, Aug. 9.

Melodrama in four acts. Presented by the Showboat Dixiana, in Chicago. Cast including Harry Owens, Robert Downing, Rol Larenzo, Charlies Ellis, Hugh Adams, Jack Fleming, Joe Gear, Margaret Conlon, Marion Ashley, Emma Boulton, Janet Logan and Mary E. Gaynor.

Burlesque melodrama revivals have become an old story, not only in Chicago, but throughout the country. Ever since the click of Christopher Morley revivals in New York several years ago, the burlesque melodrama of the gay nineties has become a standby. With no nut at all, practically dime a dozen performers and cheesecloth settings, the show is ready to go. The worse the performance the better the show. Two years ago Billy Bryant brought his Cincinnati show boat troupe to Chicago and managed a good ten-week novelty stay. Since that time there have been other attempts at hoke revival, but none of them have gotten across.

Showboat Dixiana has the revival of 'The Drunkard' as competition. This is the third 'Drunkard' company to hit town in many months. At one time there were two 'Drunkard' companies going together at the same time.

'No Mother to Guide Her' is like dozens of other similar burlesque mellers. The success of this venture depends upon the fact that the show is given on a real Mississippi showboat, parked on the Chicago River. It must be at least 50 or 60 years since Chicago has seen a show like it, and that's much more than one generation. And to this new generation the word showboat has meaning and color. The people of this generation have all heard about showboats, but most have never had the chance to see one.

This is their opportunity, and from all indications they are going to take plenty of advantage of it. Opening night brought out the swankiest mob since the days before depression. All the lords and ladies of Chicago put on their best bibs and tuckers to climb aboard the lugger and watch the villain pursue the heroine in the best showboat tradition.

Naturally, it wasn't the show that was important. It was the atmosphere, the novelty and the audience itself. They booed and hissed, and drank plenty of beer. Getting 15 cents a mug for the suds, the showboat must figure a greater take across the bar during intermissions than at the ticket office.

Despite the out-of-the-way location of Dixiana, it figures to last throughout the rest of the summer. *Loop.*

MARY OF SCOTLAND

(COAST PRODUCTION)

San Francisco, Aug. 9.

Homer Curran's production of 'Mary of Scotland,' with Helen Gahagan in the title role is at the Curran here, and by another week, looks to be in shape as a good Coast legit production.

Cast includes, in addition to Miss Gahagan, Ian Keith, Violet Kemble-Cooper, and Ian MacLaren. Jose Ruben directs, pacing the show slowly at first and gradually giving it speed as the story moves along. First two acts are much too slow and customers lose interest, but after that it's pretty much okay.

Miss Gahagan—she's a fav here through several other swell performances—does a showmanly job of her title role, while Miss Kemble-Cooper stands out as Elizabeth Tudor, giving a brief but colorful account of herself. Ian Keith is the Earl of Bothwell, handling the role very well, except for chewing a bit too much scenery. Ian MacLaren does John Knox, militant anti-Stuart. Remainder of cast includes Lionel Belmore, Chappell Dossett, Colin Craig, Montague Shaw, William Jeffrey, Joseph Anthony, Vernon Downing, Frederick Pymm, Walter Bonn, Elizabeth Wilbur, Dora Clemant, Alma Lloyd, Roger Bloom, John Fowle, Clare Verdera, James Macklin, Alec Craig, Glen Ellison, Nigel de Brulier, Richard Vail, Leslie Thomas, Edward Fisher, William Dorme.

Scenery and costuming are, for the most part, excellent, although in the second scene there is a decided clashing between Miss Gahagan's flame-colored gown and the mauve coloring of furniture and scenery. Scenery is exceptionally well done. *Bock.*

HIDE AND SEEK

Westport, Conn., Aug. 10.

Comedy melodrama by Laurence Schwab and Richard MacAuley, directed by Robert Sinclair and presented by Schwab in association with Lawrence Langner. Featuring Burgess Meredith, Jane Seymour and Barton MacLane, with a company including Helen Buck, Dorothy Vernon, June Martels, Frank Conlan, Roy Gordon, Millard Mitchell, Thomas Coffin Cooke, Damian O'Flynn, Dudley Clements and Eddie Acuff. Setting by Donald Oenslager. At the Country Playhouse, Westport, Aug. 6.

Opinion was divided on this one after several performances, and the New York premiere, scheduled for Monday (13) at the Mansfield theatre has been delayed a week or so for script revision. Idea of a burlesque kidnapping is amusingly handled, and the activity on the stage harks back to the era of "Seven Keys to Baldpate."

Story is far-fetched and its appeal depends on viewpoint. If moderate excitement, a sprinkling of amusing lines and several good-looking girls is all one asks of drama, then this is the cake.

Gangsters bring a rich girl to an island far out in the Great Lakes that has been leased in turn by a Senator and his sweetie, a radio singer and her boy friend, and an author with the entire company being held in captivity while the girl escapes and the gangsters are nabbed.

Principal men seem to be wrong, with Barton MacLane too thoroughly distinguished as the gangster. Burgess Meredith brings a lot of pep and a good disposition to the role of a newspaper reporter, but he is not the right type for the assignment. Girls are excellent, with Helen Buck, a newcomer, standing out in the lead. She has looks and poise and won attention at the opening. Dorothy Vernon, June Martels and Jane Seymour all register.

In supporting roles Frank Conlan gives one of his famous character performances, this time as a birdman, and Dudley Clements is amusing as the philandering senator.

Schwab cleaned up the script a bit after the opening night, when several squawks were registered, but whether New York will go for it is still a question.

HOPE AND PREY

Hollywood, Aug. 10.

Romantic comedy in three acts, by Jack Preston and Jesse Lasky, Jr. Presented by Dickson Morgan att the Gateway, Hollywood, Cal. Staged by Dickson Morgan. Settings by Dickson Morgan.

Cast: Helen Brown, Alden Chase, Eugene Renard, Howard Nace, Catherine Cotter, Rita Carewe, Julie Benell, Bruce Riley.

Play premiered previously in the dress rehearsal stage, but when caught again tonight (10) it showed great improvement, authors and director having knitted tauter here and there, as well as using wise dropstitch action on superfluous lines and biz in several places. As indicated by title, motif of the piece is psychological on the amorous angle; here it's the femme complex. Through three scenes of the first act the idea is established; central character is dame of 31, divorced and soured on males, and yet hoping as she spits hatred, that the right sort will come along for mating.

Couple of gabby divorcee pals help by frothy confabs, and there's a spatty pair of lovey-doveys who part and reconcile. These, the ex-hubby, and a Lothario emphasize a novel romance of the lady in the case and unique kind of hero. Latter is owner of an apartment house suddenly returned from travel and falls in love with the femme as he watches her from his den.

Gent is supposed to be simon pure as to chastity, affrighted at womankind, but blurting out his secret when first he meets his heroine. Thereafter the chief point is interplay of his jealousy and inhibitions with the emotions and actions of the lady herself. He is a composite of caveman and love coward; now gentle, again roughhandling his heart's desire. He lectures unhappy couples in the peacemaker role, but has cheek of a brass monkey to advance his own affair, even to using his master key as house owner to get into lady's apartment.

Mistaking the lady's standing him off as dislike, he packs for more travel alone. Lady is in tantrums lest she lose him; her gabby pals scheme with her for fake poison stunt to bring him on the run to the suite and to his knees for forgiveness. They leave, lady strips (offstage) for a phoney death in the bathtub. He arrives, knocks, and she runs into closet. He enters, and pours his devoted farewell into dictagraph she uses as business woman. As he departs she emerges—embrace, kiss, and curtain.

Play is a nifty concoction, having novel slants in story, and the plot is cunningly contrived. Its dialog is bright, though somewhat too talky at times. There are two or three risque spots, but not offensive. In general, play is clean and just right for the new swing of audience taste.

On the score of casting, it's entirely different save for two spots, particularly Miss Brown in the central role. She has the goods and throughout does a keen job. If motion picture scouts are wise she will never get east, for she has the screen onions; but she could make good on Broadway in a big part. Alden Chase does very well as the apartment house owner-hero. Rita Carewe makes her legit debut in this, but it's just a bow for her. Of the rest, Howard Nace and Bruce Riley shape up best.

Production values are okay for opus put on with limited resources. Direction of Morgan shows vast improvement over what it revealed first night.

I. MILLER THRILLER

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Weep no more, Mr. Producer

because you think you can't afford to have the leading theatrical shoemaker (for over 40 years) supply the shoes for your productions! It will amaze you—delight you—it will cause you to wipe tears from your eyes when you know that the I. Miller Theatrical Shoe Department has been reorganized to meet the 1934 budget plans of all producers. What shoes we can offer you! What service! At what reasonable rates! (Worth looking into, Mr. Producer, this matter of spending show dollars that make shoe sense.)

PHONE BRYANT 9-2000
and a representative of our Theatrical Department will call upon you to discuss plans for your production.

I·MILLER Beautiful Shoes

I. MILLER *Showfolk's Shoeshop*
1552 BROADWAY at 46th STREET
OPEN UNTIL 9 P. M.

THRIFT
Is Not Enough

It is not enough to be thrifty; to put aside a portion, however small. One must be sure that the savings, often accumulated at great sacrifice, will be available when required.

LIFE INSURANCE and ANNUITIES will be ready to serve you when you need it most; as an emergency reserve fund; as a retirement fund.

It will cost you no more to own Insurance which fits your case perfectly than to buy misfit Insurance.

JOHN J. KEMP
551 Fifth Av., New York City
Phones Murray Hill 2-7838-7839

Dell Loses Infringement Suit

Suit of the Dell Publishing Co. against the Norwood Publishing Co., seeking an injunction against Norwood's new mag, Movie Humor, on the ground that it competes unfairly with Dell's publication, Film Fun, was unsuccessful. Court, while finding a decided attempt on the part of Movie Humor to imitate the older mag, held that it nevertheless did not constitute an infringement. Norwood Publishig Co., however, was directed to radically alter the cover of Movie Humor.

In handing down the decision, court quoted the finding last year in the suit of Street & Smith against Phantom Detective Magazine as an infringement on The Shadow Magazine. As the finding is likely to continue to be used as a precedent, it's reprinted:

'On the face of things, no purchaser is likely to buy The Phantom Detective in the belief that he is buying The Shadow Magazine. It may be that the features or ideas borrowed add to the saleability of defendant's magazine, but the law, in the absence of a legal monoply by plaintiff and in the absence of likelihood of confusion between the two products, does not regard this as unfair competition.'

Atlantic's Worldwide Entries

Some interesting figures in the finale and recapitulation of the Atlantic $10,000 novel contest. It was won by Samuel Rogers with 'Dusk at the Grove.'

From the United States 1,240 novels were submitted and 100 more came in from foreign countries. In the U. S. every state in the Union sent in some books except Nevada, and only one came from Idaho. New York submitted 233 novels and California 153. Illinois is third with 94.

Of the 100 foreign submissions 50 were from Canada and 27 from England, with 15 other countries represented.

Merge Five Class Mags

A mutual working arrangement has been entered into between five class mags, looking to a saving on overhead as well as to gain the advantages of a closer co-operation. Quintette of publications are the New Republic, Theatre Arts Magazine, Asia, Saturday Review of Literature and Antiques.

Five have joined under the name of the Editorial Publications. Expect to move into one office in fall, which will house editorial and business departments of the five mags.

L. A. Firm Expands

The Haskell-Travers Co., Los Angeles publishing house, is spreading out this fall and digging into the international field with a couple of books.

Firm will publish 'The Ancient Mayas,' by B. Stacy-Juss, and 'Woman Alone,' by Harmony Haynes, in the U. S. and Great Britain simultaneously.

Writers' Union Lectures

Writers' Union, which is an outgrowth of the Unemployed Writers' Association, has arranged for a series of Friday night lectures on the art of writing. Lectures are to be at the Leroy St. Library, N. Y., at 8:30 p.m.

Lecturers for the first five weeks will be Herbert Lamm and William Barrett, of Columbia University.

2 Pop Mags on Way

On top of their purchase of Adventure, Harry Steeger and Harold S. Goldsmith have begun the publication of two new pulps, Terror Tales and Mavericks, the latter a Western story periodical.

Brings the total of the Steeger-Goldsmith mags up to eleven. They are issued under the trademark of Popular Publications.

Double-Play

Eleanor Lattimore wrote 'Turkestan Reunion,' which will be published by John Day next week (23), and Eleanor Lattimore illustrated it. But they're two different people.

Two Miss Lattimores are sisters-in-law.

Lasky, Jr's. Debut

Jesse Lasky, Jr., bows in as an author next week with the publication of 'Curtain of Life.' Macaulay is publishing it and it's dated Aug. 24.

Book was written by young Lasky in co-op with Jack Preston.

Guide's Chi Plant

Radio Guide, back in Chicago, is moving shortly into the old Donnelly plant. Returned to Chi after a four-month experiment in New York.

Hollywood History

Haskell-Travers, Inc., Los Angeles publishers, have engaged Raine Bennett to write a history of Hollywood. Dominating feature of the work will be the story of the motion picture industry from its inception to one of the greatest single industries in the United States. Hollywood will furnish background and atmosphere for the work.

Plan is to make this work accurate, impartial and complete.

It will encompass approximately three decades of history. It will require three large volumes (ten years to a volume) to cover the subject, and will take a staff of research experts six months to gather data. Expected to be ready for sale by November, 1935.

Hearst Buys Pictorial

Pictorial Review, one of the leading women's mags, has changed hands. New publisher is William Randolph Hearst, who acquired it from Lee Ellmaker and associates. Ellmaker had the periodical a little more than two years.

Hearst idea is to make it a sort of companion mag to his other women's publication, Good Housekeeping. Herbert R. Mayes, editor of Hearst's trade paper, American Druggist, will be the new editor of Pictorial Review, succeeding Theodore von Ziekursch, who stepped out upon the mag's sale.

Ellmaker has still another women's mag, Woman's World.

Pearl Buck's Editorship

Pearl S. Buck has become advisory editor of John Day Co.

Mrs. Buck's 'The Good Earth' was a windfall for John Day. Through Mrs. Buck's new appointment, firm not only continues to get the new Buck books, but also the benefit of the famous authoress' experience in the selection of its lists.

Mrs. Buck, recently back from China, will stay here a year at least, dividing her time between New York City and her farm in Dutchess County. Will devote her mornings to her own writing and afternoons to the Day editorial offices.

Ryerson-Clement Active

Florence Ryerson and Colin Clement, currently on a vacation in California, are writing a novel for publication by D. Appleton-Century Co. 'Shadows,' mystery novel published by the same firm, hit the counters last week.

Married pair, who got into the book field through picture writing, have two original film stories, five scripts and two published novels to show for a year's work.

Gentlewoman's Change

After more than 60 years, Gentlewoman, the small-town femme's mag, not only moves to new quarters but also undergoes a change in appearance. Publication is to become a bit more sprightly and will be printed entirely in rotogravure.

Although it's the rural women's mag, Gentlewoman is published out of New York.

Baird's Pinkertons

Edwin Baird, who discontinued his detective monthly magazine some time ago for 'Real America,' is considering the detective mag again on the same plan as the old one. Expected to appear on the stands about January, with 10 or 12 stories per issue.

He will continue as editor of 'Real America.'

Pulps' Sinking Prices

The 20-cents pulp mag becoming more and more rare. Before sailing for Europe, Eltinge F. Warner, the chain mag publisher, lopped a nickel off the sales price of his Black Mask Magazine. It's now 15 cents per copy, in conformity with the reduced sales price of most of his competitors' mags.

Photo Tome By Knopf

Knopf is to venture a strictly picture book, following the lead of a number of other publishers. Publisher has commissioned Philip Van Doren Stern to gather the most sensational news photos of the past few years, and has asked Herbert Asbury to do the captions.

Volume is to be called 'The Breathless Moment.'

Random's First

With publication of 'The Man on the Flying Trapeze' Random House creates a precedent by taking on a 'first.' Saroyan was unheard of until a few months ago, when his first short story was published by Whit Burnett in Story mag.

Best Sellers

Best Sellers for the week ending August 11, as reported by the American News Co., Inc.

Fiction

'Lamb in His Bosom' ($2.50) ..... By Caroline Miller
'Anthony Adverse' ($3.00) ..... By Hervey Allen
'So Red the Rose' ($2.50) ..... By Stark Young
'Years Are So Long' ($2.50) ..... By Josephine Lawrence
'Holy Deadlock' ($2.50) ..... By A. P. Herbert
'I Claudius' ($3.00) ..... By Robert Graves

Non-Fiction

'While Rome Burns' ($2.75) ..... By Alexander Woollcott
'Stars Fell on Alabama' ($3.00) ..... By Carl Carmer
'New Careers for Youth' ($1.50) ..... By Walter B. Pitkin
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. Schlink
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Nijinsky' ($3.75) ..... By Romola Nijinsky

Book Reviews

Hard-Boiled Cycle Continues

The tough book vanguard is moving in fast and heavy now. Benjamin Appel is the latest, and maybe the toughest, with his 'Brain Guy' (Knopf; $2.50). It's certainly tougher than 'Thin Man' or 'Postman Always Rings Twice.' Whether it's as good is another matter.

It's a strong book that Appel has turned out and frequently exciting. It's the story of an intelligent, educated lad who works himself up by degrees to become headman of a gang of hoodlums and crooks. It's perhaps too long and too factual. Also it hasn't the general appeal and story value than its predecessors had. But it's good writing, and leaves a searing impression that's not easy to lose.

Screwy Pugilism

Don Skene, sports editor of the N. Y. Herald Tribune, has been rated around New York as one of the wittiest writers for some time. In his first book, 'The Red Tiger' (Appleton-Century; $1.50), he carries out that promise.

It's the hectic, cockeyed story of the buildup of a heavyweight champion. Skene lets his imagination go berserk, but uses a lot of factual bits to give the book color. It's very funny and, to anyone knowing anything about sports, amazingly true to life.

Damon Runyon wrote a neat preface for the book and Howard Baer illustrated it.

Riding A Cycle

Rian James is following the cinematic hospital cycle with 'The White Parade (King, $2), in which he seeks to make use of the abundant material gathered for the script preparation. Plenty of good dope, but while he had the foundation for a really good book, he did not write one. It is all in the Hollywood manner, with cheap wisecracks, types, and the basic plot that has been good since Sir James Barrie wrote it into 'Hop O' My Thumb' for Maude Adams.

Same old gag of the girl who pretends to have a lover when she doesn't even know him, but lands him in the long run. It suggests having been done over from a scenario James wrote and had had turned down. But it will be in demand in the rental libraries, which is its index number.

Circus Lore

American Antiquarian society of Worcester, Mass., has reprinted from the April, 1933, issue of its proceedings a monograph of R.W.G. Vail's paper on early circus history. Only 75 pages in paper covers, but it sells for $2 and worth it to the circus-history fan.

Much of the stuff is new, taken from the library of the society, and it is embellished by reproductions of old posters. Not a connected chronology, but a system of random, but orderly, notes, which fit into other more ambitious histories, amplifying that material.

Experiment in Chauffeurs

Taking over her despised stepmother's chauffeur to find out what she saw in the car pilot, for whose sake she turned her back on society, is a getaway from the usual thing. Mathilde Eiker develops her problem interestingly in 'Heirs of Mrs. Willingdon' (Doubleday, Doran, $2). More a novel of analysis than action, and slow reading in comparison with the average modern output, but interesting if the reader has the perseverance to stick through the too slowly paced opening pages.

Distinctly not picture materials in the present mode, but will appeal to the thoughtful.

Newcomer Shows Promise

Keith Fowler is a new writer who may be heard from. His first novel is 'All the Skeletons in All the Closets' (Macaulay; $2.50), which will probably get a lot more attention than it deserves because of the fact that Fowler is so obviously a comer.

Story has to do with a blackmailing scandal-sheet, and is based on facts that a number of people will remember. Also has a few characters, notably a newspaper society reporter, who are recognizable.

Story is amusing and has its points, but on the whole it's too unimportant and draggy. Built up way beyond its actual proportions and frequently mishandled by what seemed to be author's carelessness. There are, however, several chapters of fine writing and honest commentary that point to Fowler having the capacity for future importance among the literati.

Trenker's Autobiog

Luis Trenker, one of the more important of German cinematic folks, is a writer, actor, director and producer. He made several films that way, Universal handling a couple of them for the entire world. 'The Rebel' and 'The Doomed Battalion' were both distributed here by U. Now, although still a young man, Trenker writes his autobiography in 'Brothers of the Snow' (Dutton; $3.50).

It's an interesting book with much color and many curious sidelights on the life of a mountain climber. Badly translated by F. H. Lyon, it does not read smoothly, but the facts are there. Also, there are a number of fine photographs, some out of Trenker's films, and other stills taken by him of mountain crags in the Alps and skyscrapers in New York.

Mystery Clicker

Frances Noyes Hart, one of the more expert story tellers, has herself a good time in 'The Crooked Lane' (Doubleday-Doran; $2.50). It's a mystery story with distinction, perhaps one of the best of the new season.

Miss Hart wrote 'Bellamy Case' and 'Hide in the Dark.' Her new book is on the same level. It's laid in Washington and has some fine character portrayals. Could be filmed.

Lobeyette

The woman lobbyist is no strange character to fiction, but Evan J. David managed to give glamour to the old character and to endow his heroine with romantic appeal. Neither deeply nor skilfully planned, but fast-moving and with a variety to the action.

Strictly for the rental libraries and summer reading, but 'Useful Lady' (Macaulay, $2) has its good points and should find moderate sale. Too tart for present day pictures.

Beer Competish

(Continued from page 1)

that they head for home instead of a refreshment place.

Also it is brought out that the neighborhood drinking spots are as much of a competitor as the larger establishments downtown. M. Marcus, general manager for Quimby chain here, says that his group is not sponsoring this movement in Fort Wayne, but is just following the campaign to get fair play.

Chatter

Fourth edition for 'Goodbye, Mr. Chips.'

Isabel Hornybrook is at Pigeon Grove.

Andre Maurois doing a biog of Dickens.

Eleven short stories in the September Story.

Dr. Louis Ferdinand Celine o.o.'ing the Chi fair.

The George Horace Lorimers back after a quick trip abroad.

Hudson Strode the guest of Owen Johnson in the Berkshires.

Before turning novelist, Barbara Webb compiled a cook book.

Denis Mackail's title for his forthcoming novel is 'Summer Leaves.'

G. P. Putnam has signed a number of scribblers, including Thomas Boyd.

Carman Barnes in Massachusetts, writing a new novel for Claude Kendall.

Kate O'Brien going to Spain for local color for a new novel she is planning.

Stanley Hopkins, back from England and Germany, at work on a new novel.

Eda Lou Walton giving a course on book reviewing at New York University.

Caroline Miller hiding in the North Carolina mountains since she got the Pulitizer Prize.

Louella Parsons starts a series of intimate articles on Hollywood in the Sept. Cosmopolitan.

Beth Brown to Hollywood this week on Screen Mag assignment and possible studio berth.

Richard Aldington, in a motor smash-up on that Austrian trip, suffered a broken knee-cap.

Macmillan to reissue, in the fall, two of Jack London's books, 'Burning Daylight' and 'Adventure.'

Sally Harrison, p.a. of Long & Smith, used to be book reviewer of the Akron, O., Beacon-Journal.

Phil Stong has delivered the major part of a new novel to his publisher. Not a mention of Iowa in it thus far.

Harold Lamb, on Coast writing 'The Crusades' for Cecil De Mille, announced his next book will be 'Omar Khayyam.'

Funk & Wagnalls has taken a new book on the Orient by Robert S. Pickens, who left the Associated Press to write the tome.

Nick Kenny, N. Y. Daily Mirror's radio editor, and Boris De Tanko, Russian novelist, are plotting 'No Sailors Allowed,' Uncle Nick's first novel.

English rights to 'Maria Paluma,' by Blair Niles, have been sold by Sanford Greenburgher to Hutchinson. Title will be changed to 'God's Century.'

Dorothy Smith, of the Paris Herald, in New York for a few days en route to Ohio, where she'll hide away for a few months to write a detective novel.

The radio tribute paid by Will Rogers to Marie Dressler will serve as the foreword to her autobiog, 'My Own Story,' which Little, Brown will issue in October.

Richard Simon (& Schuster) is off on a four-month honeymoon with the new missus. Will go to Hawaii for a while and motor across the U. S. and back.

Kenneth Seeman Giniger, Hammond Claude and Jerome Francis have first issue of their new mag, The Lion and the Unicorn, set for Sept. 15 publication. Will be a bimonthly.

George Cronyn, who left a few months ago for the hills of New Hampshire vowing he wouldn't return until snowfall, is around New York again with admission that his pastoral dreams are shattered.

Zane Grey has camped in the Oregon woods to write a novel with a South Sea island background. He returned to the U. S. recently after writing a novel in Tahiti about the construction of Boulder Dam.

Mrs. Nikolai Sokoloff gave a party in Westport, Conn., prior to the departure of Ursula Parrott for Russia. Miss Parrott's new book, 'Echo of a Drum,' has been postponed by Longmans from October to next January.

Since Alva Taylor Gallico became ex-Mrs. Paul Gallico on the N. Y. Daily News she dropped her A. T. Gallico nom-de-plume in writing the men's fashion col. as Al Taylor. However, she resumed Alva Gallico as a by-line in assisting Kate Cameron on film reviews over the summer.

Ann Watkins is still representing

(Continued on page 50)

Radio Directory

(Continued from page 38)

Bill Hay, Local Sales Mgr.
I. E. Showerman, Asst. Sales Mgr.
Howard Luugens, Chief Engineer.
M. W. Rife, Chief Field Engineer.
B. R. Donges, Maintenance Mgr.
Al Williamson, Publicity Mgr.

CBS

Wrigley Bldg.
Whitehall 6000

(Station WBBM)

H. Leslie Atlass, Vice-Pres. in Charge.
J. J. King, Asst. to Vice-Pres.
Leonard Erikson, Western Sales Mgr.
J. Kelly Smith, WBBM Sales Mgr.
Rob Stephenson, WBBM Asst. Sales Mgr.
Richard Elpers, Sales Research Dir.
Neil Conklin, Band Booker.
Delos Owen, Program Operations Mgr.
Holland Engle, Asst. to Program Director.
Ray Appleby, Dramatic Prod. Mgr.
Don Bernard, Music Prod. Mgr.
Howard Neumiller, Music Dir.
Henry Klein, Continuity Editor.
Frank Falknor, Chief Engineer.
Bob Kaufman, Publicity Mgr.
Effie Marine Harvey, Educational Dir.
Arthur Wisner, Community Concert Mgr.
McClure Bellows, Columbia Concert Mgr.

KYW

Strauss Bldg.
Wabash 4040
Homer Hogan, Gen. Mgr.
Parker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
Rex Maupin, Musical Director.
H. E. Randall, Chief Engineer.

WCFL

Furniture Mart
Delaware 9600
John Fitzpatrick, President.
Edward N. Nockles, Gen. Mgr.
Franklin Lundquist, Bus. Mgr.
Maurice Lynch, Treasurer.
Howard Keegan, Production Dir.
Eddie Hanson, Musical Dir.
Howard Keegan, Chief Announcer.
Maynard Marquardt, Chief Engineer.

WJJD

Lake and Wells Sts.
State 5466
Ralph L. Atlass, Gen. Mgr.
Arthur M. Linick, Gen. Mgr.
Herbert Sherman, Sales Mgr.
Joe Allabough, Program Mgr.

WLS

1230 W. Washington
Haymarket 7500
Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
Walter M. Davidson, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clementine Legg, Artists Mgr.
Hal O'Halloran, Chief Announcer.
Julian Bentley, Publicity Dir.

WGN

Drake Hotel
Superior 0100
W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaac, Commercial Mgr.
Edward Barry, Production Mgr.
Carl Myers, Chief Engineer.
Frank Schreiber, Publicity Dir.

WGES

128 N. Crawford
Van Buren 8300
Gene Dyer, Station Mgr.
Charles Lamphear, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Musical Dir.
Don Crosnor, Chief Announcer.

WIND

201 North Wells
State 5466
Ralph Atlass, President.
W. A. Richards, Program Director.
John Muri, Musical Director.
T. McMurray, Chief Engineer.
Art Jones, Chief Announcer.

San Francisco

NBC

(Stations KGO-KPO-KYA)

Western Division
111 Sutter St.
Sutter 1920
Don E. Gilman, V.-P. and Western Div. Mgr.
C. L. McCarthy, Asst. Div. Mgr.
Lew Frost, Prog. Dir.
Harry Anderson, Sales Mgr.
A. H. Saxton, Mgr. of Plant Operations and Engineering.
Lloyd E. Yoder, Press Dir.
H. J. Maxwell, Office Mgr.
William Andrews, Chief Announcer.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.
Meredith Willson, Musical Dir.

KYA

988 Market St.
Prospect 3456
Edward McCallum, Station Mgr.
Lynn Church, Prog. Dir.
Harry Bechtel, Chief Announcer.

KFRC

(Don Lee-Columbia outlet)
1000 Van Ness Ave.
Prospect 0100
Fred Pabst, Don Lee Gen. Mgr.
Harrison Holliway, Station Mgr.
William Wright, Prog. Dir.
Arthur Kemp, Sales Mgr.
Al Cormack, Technical Dir.
Claude Sweeten, Musical Dir.

KJBS

(Julius Brunton & Sons, owners)
1380 Bush St.
Ordway 4148
Ralph Brunton, Mgr.
Ralph Smith, Prog. Dir.

KTAB

115 O'Farrel St.
Garfield 4700
M. E. Roberts, Mgr.
Frank X. Galvin, Prog. Dir.

Los Angeles

KHJ

(Columbia Don Lee Broadcasting System)
1076 West 7th Street
Vandyke 7111
Don Lee, President.
Thomas Lee, Vice-President.
C. Ellsworth Wylie, Gen. Mgr.
Raymond Paige, Musical Dir.
Paul Rickenbacher, Production Mgr.
Kenneth Niles, Asst. Prod. Mgr.
Herbert Witherspoon, Traffic Mgr.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ)
David Heenan, publicity.
Thomas Lee Artist Bureau, Peter DeLima, Mgr.

KFI and KECA

(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Richmond 6111
Earle C. Anthony, President.
Arthur Kales, V.-P. and Gen. Mgr.
Glen Dolberg, Program Dir.

KFWB

Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 0315
Gerald King, Gen. Mgr.
Chester Mittendorf, Commercial Mgr.
Jack Joy, Program Dir.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.
Les Hewett, Chief Engineer.
Frank Murphy, Supervising Engineer.
George Fischer, Publicity.

KNX

Western Broadcasting Co.
Otto K. Oleson Studios, Hollywood
Hempstead 4101
Guy C. Earl, Jr., President.
Naylor Rogers, V.-P. and Gen. Mgr.
Carl B. Nissen, Commercial Mgr.
Kenneth C. Ormiston, Technical Supervisor.
Van C. Newkirk, production manager.
Wilbur Hatch, Musical Dir.
Leo Mawhinney, publicity.

KMPC

(Beverly Hills)

MacMillan Petroleum Corp.
9631 Wilshire Blvd.
Crestview 3101
Hugh Ernst, Jr., Gen. Mgr.
Jerry Tegroen, publicity.
Baron Von Egidy, production manager.

KMTR

KMTR Radio Corp.
915 No. Formosa, Hollywood
Hillside 1161
Reed E. Callister, President.
David Ballou, general manager.
Salvatore Santaella, Musical Dir.

KGFJ

1417 So. Figueroa Street
Prospect 7780
Ben S. McGlashon, owner.
Duke Hancock, Mgr.

KRKD

Fireside Broadcasting Co.
541 South Spring Street
Madison 1176
Frank Doherty, President.
V. G. Fretag, Gen. Mgr.
Del Lyon, Sales Mgr.

KTM

Pickwick Broadcasting Co.
214 So. Vermont
Exposition 1341
Charles Wren, Pres.
George Martinson, Manager.

KFAC-KFVD

Los Angeles Broadcasting Co.
645 Mariposa Ave.
Fitzroy 1231
E. L. Cord, President.
George Moskovis, commercial manager.
Calvin Smith, studio manager.
Burton Bennett, program director.
Chauncey Haines, Jr., musical director.
Tom Gibson, charge dramatics.

Radio Chatter

(Continued from page 37)

KDKA, Pittsburgh, gave Alice Faye her first singing job at a Shriners dinner in Pittsburgh. Lois was the organist at the Penn theatre and Miss Faye, with a burning desire to sing, was a chorus gal in a Loew unit.

Babette of WWSW, Pittsburgh, cooling off for couple of weeks in the Maine woods.

Albin McDermott, of WWSW, Pittsburgh, leaving for New York to become organist and choirmaster at Holy Name Church.

Billy Weixel, airing over WWSW, Pittsburgh, has been held at the Hotel Schenley for dancing purposes until after Labor Day.

WWSW, Pittsburgh, corralled Judith Anderson for an episode in the new play, 'Female of the Species,' she's trying out for the Civic Playhouse.

Bob Saudek, continuity writer at KDKA, Pittsburgh, and Elizabeth Koch, a Boston girl, will soon tell it to a preacher.

Minnesota

Edna Puphal, Earl Gammons' private sec., leaves WCCO Friday (17) for a three weeks' glimming of the sunny slope. She'll trip by train.

Ed Abbott is another WCCOite with vacationitis. He goes Saturday (18) for two weeks at Glacier Park.

Stan Thompson, who left WCCO some months back to join CBS in Chicago, dropped into Minneapolis last weekend and did a couple o' movie shorts for a commercial.

WAAW (Omaha) manager Ernest F. Bader said to be Minnesota-bound, but the boys here haven't seen hide nor hair of 'im.

National Tea Co. has renewed its Friday morning period over KSTP for another 13 weeks. Vocal Men of Notes are featured.

WDGY's 'Mystery Singer,' who hits the kilocycles wearing a white suit and a black silk mask, is stirring up lots of guesses as to his identity. So far no one's won the marbles.

Crazy Sailors, WDGY sustainer, have landed a commersh. Mathews Tavern (Minneapolis) is now laying it on the line.

WDGY is spreading on orks, adding two of 'em this last week. Cowden's Dance Kings and Duke and His Knights are the new musikers.

Hollywood Bound, news of the flicker stars interspered with musical numbers, now uses 15 minutes of WDGY time daily, beginning at 3:15. It's a tie-in with current attraction at the local theatres announcements.

Ford Billings, KSTP business manager, to Gotham on a two-weeks' biz trip.

Corinne Jordan, KSTP artists' bureau head, back from her northwoods' vacash, and now, with Uncle Tom (Rishworth) leaving for Glacier, she'll be Aunt Corinne in charge of KSTP's daily Children's Hour.

John Wald's back from a peek at Chicago.

Shirley Sadler, who's been building over KSTP, is now with Men of Notes on a program originated by KSTP and fed through the northwest on NBC Thursday nights from 10:15 to 10:30, CST.

On KSTP's twice-weekly program inviting Twin Cities advertising agencies to choose their own melodies—and announcing the execs who do the choosing—agencies so far participating are B. B. D. & O., Inc., and the McCord Co., Minneapolis, and David, Inc., St. Paul.

Pacific Northwest

Vacation time luring many away, among them Alan Howard and Al Williams of KOL, Seattle.

Tubby Quilliam, KOMO-KJR, Seattle, commercial manager, resting up in Seaside, Ore., with Harry Jennings of KEX and KGW, Portland.

Loren Stone, Jim Lunke, Bert Fisher and H. J. Quilliam, all of KOMO-KJR, Seattle, attended Pacific Ad Club convention at Portland.

J. A. Morton joining the KOMO-KJR commercial staff.

Studio birthday parties for two KOMO-KJR staff members within the past week. Regular one-hour weekly children's program of Uncle Frank turned into celebration for him; and Dorothy Bayliss, publicity department secretary, knocked giddy by surprise affair in her honor.

Louis Bookwalter is now with KOIN as technical director. He was formerly division engineer for CBS in New York.

Home furnishings with organ music is being tried out by a department store over KGW. Tie-up is made by remote control with the Hollywood theatre organ at noon daily. Then Amy Brunn plunges into the eight-minute talk on drapes and upholstery, winding up with the organ again.

Two Portland morticians using radio both with transcription programs. Holman & Lutz have RCA's transcription, 'Beauty That Endures,' for 15 mins every Sunday. Edward Holman & Son have a daytime spot with 'Musings,' transcriptions produced by the Radioart Guild of L. A. Both programs have been well received and appear to be of value to the sponsors. Both come over KGW.

Billy Sandiford, KOIN announcer, and Robert Haines, staff tenor of the same station, returned to the burg after vacationing at Tia Juana, Agua Caliente and way points on the Mexican border.

KALE'S new 500-watt class B modulated transmitter has been installed by L. S. Bookwalter, technical director for that station and KOIN.

Carey Jennings, commercial manager of KEX-KGW, got together with H. J. Quilliam, commercial manager of KOMO-KJR, Seattle. Result of this heavy conclave was they both went vacationing together at the beach.

Geraldine France, pianist, is going to make it a team with Gail Young, baritone. Both KOIN.

Ohio

Appointment of Robert Wilson to a newly created post of production manager has been announced by Al Simmons, manager of WADC, Akron. Harold Hageman, announcer, will take over Wilson's former duties of directing programs.

Illinois

Holland Engle clipped an eyebrow when somebody pushed a Wrigley building door open too soon.

They call Mildred Tedquist 'Teddy.'

Les Atlass back from another fishing expedition.

Stan Thompson pushed around a bit in an auto mix-up.

Storer-Flamm Az Iz

George Storer, president of the Federal Broadcasting Co., and Donald Flamm, head of Knickerbocker Broadcasting Co., yesterday (Monday) issued a joint statement declaring that the two parties had not broken off their agency arrangement involving WMCA, New York.

Storer-Flamm assurance resulted from a report that Federal was not renewing its lease on WMCA and that Flamm would resume full operation of outlet.

New Business

(Continued from page 36)

three announcements daily, one month. KFEL.

Reed Furriers, 26 announcements. KLZ.

Best Foods, eight announcements. KLZ.

Florsheim Shoe, 13 announcements. KLZ.

Cuban Village, 13 announcements. KLZ.

Golden Eagle, 24 announcements. KLZ.

Kelvinator, 10 announcements. KLZ.

Walker-Buick Co., three 15-minute programs. KLZ.

Solitaire Coffee, 26 announcements. KLZ.

Elk Coal Co., 300 run of schedule announcements. KLZ.

Elitch Gardens Amusement Park, 26 announcements. KLZ.

Robert Collier Tours, three announcements. KLZ.

Raleigh Cigarets, 36 one-minute announcements. KLZ.

Kings, Inc., 26 one-minute announcements. KLZ.

Rocky Mountain Gospel Tabernacle, four 15-minute periods Sunday a.m. KLZ.

Denver Dry Goods Co., 26 announcements. KLZ.

Channings, five announcements. KFEL.

Tony LaSalle, Inc., six announcements. KFEL.

Sam's Place, one announcement daily, one month. KFEL.

Frumes Jewelry Co., three special old gold announcements daily, one month. KFEL.

Gigantic Cleaners, one announcement daily, one month. KFEL.

Avery Apartments, one announcement daily ,one month. KFEL.

Acme Agency, five announcements. KFEL.

Freeland-Mayer Chevrolet Agency, three announcements daily, one month. KFEL.

H. Barr Electrical Repair Shop, three announcements, one month. KFEL.

Walker Buick Co., 20 announcements, five a day. KFEL.

CHARLOTTE, N. C.

Wilorax Swimming Pool, 26 announcements. WSOC.

A. K. Sutton, Philco distributor, 15 Philco announcements. WSOC.

Old Dutch Bakers, 15 announcements. WSOC.

Buffalo Ginger Ale, 15 announcements. WSOC.

Southern Dairies (Good Samaritan), 15 weeks. WSOC.

NASHVILLE

Geppert Studios, 26 weeks, beginning September 8, 9:30-10:00 p.m., half hour on Grand Ol Opry. Lessing Advertising Company, Des Moines. WSM.

Earl Ferris Nursery, beginning January 5th for 13 weeks, half hour on Grand Ol Opry. Lessing Adv. Company, Des Moines. WSM.

Visit St. Louis Committee, St. Louis, one minute announcement Aug. 3rd and Aug. 7th. Jimm Daugherty, Inc., St. Louis. WSM.

Dr. Pepper Co., Dallas, Texas, one minute electrical transcriptions, daily except Sunday, beginning July 31 for 52 times. Tracy-Locke-Dawson, Dallas. WSM.

PHILADELPHIA

Fox Weis, spot announcements, indefinite period. Feigenbaum Agency. WPEN.

Franklin Shoe Repair, spot announcements, placed direct. WPEN.

Crazy Water Crystals, 30 minute musical program daily except Sunday, for one year. WIP.

Quaker Oats (Puffed Wheat and Rice), reading of Sunday comics by Uncle Wip, weekly at 9:30 a.m. Fletcher & Ellis. WIP.

Select Shoppe, dresses, 12 spot announcements weekly. Placed direct. WIP.

Piso Company, cough remedy, 102 spot announcements. Watson Adv. Agency. WIP.

Mawson, DeMany Forbes, furriers, 48 announcements weekly for indefinite period. Direct. WIP.

Fox Weis, furriers, half-hour program from store. WIP.

Lawnside, amusement park, 15 minute weekly musical program. Placed direct. WIP.

Wilson Line, steamships, daily participation in Home Makers Club. Carter-Thompson Agency. WIP.

Mint-Yeast, daily announcements, indefinite period. Placed direct. WIP.

Steel Pier, Atlantic City, three weekly announcements for 26 weeks. Direct. WIP.

Evergreen Memorial Park Asso., daily spot announcements for 13 weeks. Placed direct. WIP.

Circus Gardens, amusement park, daily announcements for 13 weeks. Direct. WIP.

Women's Home Companion, 15 minute shopping talk on fourth Tuesday of each month, for 13 weeks. Crowell Pub. Co. WIP.

Dollar Crystal Company, two half-hour periods weekly, Hill-Billy program direct from Reading, Pa., contract for one year. Direct. WIP.

Linen Mart, two announcements daily for 26 weeks. Direct. WIP.

B. Miller, furniture, 12 announcements weekly. Direct. WIP.

Dr. Glaser, dentist, two announcements weekly for 13 weeks. WIP.

A. & Q. Shoe Company (Foot Joy Shoes), two announcements weekly far 13 weeks. Direct. WIP.

Brazilian Tea Co., daily announcements for 13 weeks. Direct. WIP.

Payes Shoe Co., health shoes, three announcements weekly for indefinite period. Direct. WIP.

Cosmic Science Church (fortune-teller), daily half-hour, one hour on Sunday, direct from New York, for six months. WIP.

PITTSBURGH

Natural Gas Companies serving Greater Pittsburgh area, 36 quarter-hour shows, twice weekly, featuring Nancy Martin. Placed by Ketchum, McLeod and Grove. KDKA.

Reid, Murdoch and Co., renewal of four times weekly participation in Home Forum for 26 weeks. Placed by Philip O. Palmer. KDKA.

Max Azen, Inc., sponsorship of Strange Facts daily for three weeks. Placed direct. KDKA.

John Morrell and Co., renewal of thrice weekly participations in Homo Forum for seven weeks. Placed by Henri, Hurst and McDonald. KDKA.

Dr. Miles Laboratories, Inc., renewal of 39 quarter hour Alka-Seltzer discs. Placed by Wade Advertising Co. KDKA.

Pittsburgh Coal Co., daily temperature reports for 52 weeks. Placed by Walker and Downing. KDKA.

Associated Manufacturers of Steel Beer Barrels, 15 quarter-hour discs. Placed by Fischler, Zealand and Co. KDKA.

Ironized Yeast Co., 26 five-minute discs, three times weekly. Placed by Ruthrauff and Ryan. KDKA.

P. Duff and Sons, renewal, 45 five-minute discs, three times weekly. Placed by Batten, Barton, Durstine and Osborne. KDKA.

PORTLAND, ORE.

Olds & King department store, night time announcements July 31. Through station. KGW

Atiyeh Brothers, Inc, rug importers and dealers, night time announcements during month beginning Aug. 5. Through Oscar S. Haugen agency. KGW.

Hayden Island Amusement Company, four day time announcements July 23; 26 day time announcements during Aug., and 13 night time announcements during Aug. Through William Norvell agency. KGW, KEX.

Spokane, Portland & Seattle Rwo., night time announcements July 27. Through W. S. Kirkpatrick agency. KGW, KEX.

Milton F. Gumbert, furrier, five-minute day time program three times weekly for month beginning Aug. 6. Through Adolph Bloch agency. KGW.

Crazy Wells Water Co., three times weekly night time transcription or sponsor's talent, 15 minutes, one year. Through station. KEX.

Count's Service stores, tire dealers, daily announcements night time for one week beginning July 30. Through Frederick Schmalz agency. KEX.

Neskow in beach, 15 day time announcements during month beginning Aug. 2. Through Associated Advertising Service. KEX.

Pendleton Woolen Mills, five announcements each Monday night on wreslting matches, and five announcements each Tuesday night on fight broadcasts, one year. Through Gerber & Crossley agency. KEX.

Literati

(Continued from page 49)

Sinclair Lewis as exclusive literary agent. Watkins' office has just closed the sale of the talker-rights to Lewis' 'Babbitt' to Warner Bros. and WB has an option on the dialog rights to 'Main Street.' Lewis is also consummating a deal for production of 'Dodsworth' in Central Europe.

Ruth Suckow at the McDowell Colony in Peterboro.

W. E. Woodward taking the waters in Vichy.

Manuscript of Mr. and Mrs. Frederick Lewis Allen's new picture book, 'Metropolis,' weighed 64 pounds when it arrived at the Harper offices.

CHAMP PUBLICITY GRABBER

Peggy's Century of Progress

Chicago, Aug. 8.

Dear Benny:

I wish you wouldn't keep harping about that 40 bucks you say I owe you. Just think, Oscar Robinson has been paying me $5,000 for one private sitting and you keep asking for that 40 after all our friendship. Besides, you shouldn't bother me with such small things. I have a lot of things on my mind. I am getting tired of all this low-class exhibition like I am doing. What I am doing is not real art. Teddy says so and Teddy should know.

Teddy is, or used to be a rickshaw puller. A rickshaw puller is a one-man taxi with two wheels. Teddy is a fine puller. Even from the start I could tell that, even though I didn't see his face. I was riding in the rickshaw and it was like riding behind a horse. He is a fine athalete.

But he is funny. I have known him a week and he won't even hold my hand I was afraid at first he was like that Cecil who works behind the perfume counter at Gilman's and don't like girls. But Teddy showed me a picture of his girl who is named Elaine. Teddy is so wonderful and I am very unhappy.

Yours,
Peggy.

Chicago, Aug. 10.

Dear Benny:

I am through with Oscar Robinson and his lousy $5,000 sittings. He has been complaining lately that I've lost my expression. I am glad it's over because Teddy might have found out and maybe he wouldn't think that private art sitting was high class.

I am even thinking of giving up my public art exhibition. Teddy wants me to turn over my Streets of Arabia Village to him and his friends so that they will have a place at the Fair to show their own art paintings. He says that it's the chanct of a lifetime for him and that finally he's going to show the world that he is right and they are all wrong.

He wants me to change the name of the Village to the World's Fair Institute of Modern Art. Benny, I am so unhappy and I don't know what to do.

Friendly,
Peggy.

Chicago, Aug. 11.

Dear Benny:

I have changed the name of my Village to the World's Fair Village of Modern Art and Expression. Everyone in the Fair says I am foolish in spending so much of my money to remodel the place when the Fair is going to close so soon anyhow. But they don't know what it means to Teddy. You know, Benny, that he hasn't kissed me yet and I have know him almost two weeks. He is wonderful.

I called up Stanley McJurk to do the alterations at the Village and he wanted me to to come over to talk it over with him. But I didn't go because this time I told him I had money to pay him cash in advance for the job. He wanted to know what happened to me and why I am changing the entire Village. I don't know what's the matter with him and with everybody else, Benny. Nobody seems to know what I am doing anymore, Benny. Only you and Teddy, though it's not the same thing between you and Teddy. Teddy is different. He is wonderful.

Love,
Peggy.

Chicago, Aug. 13.

Dear Benny:

We had a beautiful grand opening for the new Village of Modern Art and Expression, but nobody came but Teddy's friends and some of their friends. And the gate was free, Benny. But the place was empty and the only people were those who were artists to show their own paintings.

We've been open three days now and we haven't sold one painting yet. Nobody comes in any more. I tried to make a suggestion that I bring back my old art exhibit and my pink pillow to bring in some customers. But Teddy and his board of directors, like he calls them, would not go for it. You see I have turned my Village over to Teddy to do with as he wants for the uplift of art. Teddy is having a fine time running the Village even though we are losing a lot of money. Teddy says it takes a long time for the masses to learn. But I can't see that Benny because it didn't take long for them to learn to like my art. I can't figure out anything anymore. Things used to go along so nice, like with Marlin and Peckle and Badofsky. It seems that my kind of art makes things go much easier.

Must close now. I have to go and meet Teddy. He says he has a big surprise for me. I think it means he has decided to be more friendly. He is so wonderful.

Regards,
Peggy.

Chicago, Aug. 18.

Dearest Benny:

Only you could understand what I have been thru. That big surprise that Teddy had for me was really a surprise. He had me meet that ugly dame Elaine of his. What he can seen in her I can't understand. She must be like that art of his that only he and a few friends can figure out. He kissed her right in front of me and told me she was his ideal. I bet he'd change his mind if he could see her just with a screen and a pink pillow.

I never realized how much this modern art cost me until I went to the bank yesterday to get some cash. But I found that my account was just about washed up. And tho I spent all this money for him and gave up some very fine gentlemen friends, Teddy is still not friendly, and I feel that he never will be. I am so sad. When I think that Mr. Robinson used to give $5,000 per art sitting and Teddy won't have one sitting for nothing. What's more, I give him all my dough and still he won't even be friendly.

I am going to give up this here Village, Benny, and let Teddy have it. He has about ruined it already, and I don't anything can save it. I think I will phone Mr. Robinson today and see if we can't get together again.

Your loving friend,
Peggy.

Chicago, Aug. 22.

Dearest Darling Benny:

I am through with all these men in this town. I called up that Robinson first and he hung up on me. I should have taken checks instead of cash maybe.

I called up Marlin, who has opened a nite club since he got out of jail, and I offered to do my art exhibit at his place. But Marlin says I am washed up and a hoodoo, and that since I got mixed up with modern art I am no longer boxoffice.

I thought that may be I could bring back my boxoffice by getting some more publicity, and I called Peckle, that police captain who made me well known by pinching my art exhibit and taking me for rides to the police station in a patrol wagon. He was very friendly over the phone, but he said that he couldn't get the wagon any more, and besides he is no longer on the public morals squad. He was promoted for his good work in my case.

Even those carney barkers at the Fair are giving me the ritz. The public sure is fickle. But I will show these muggs that I can beat this racket. Talent is still what the public wants. I have just been getting a string of tough breaks.

I am going to see about some of those personal appearances offers that I had a couple of weeks ago when I was going big. Must close now because I have to go downtown to hock my wrist watch so I can get taxi fare to the booking office. You know, Benny, in this business you've got to put up a front. I think I will ask for $4,000 a week net. I will let you know in my next letter how I make out.

Your ever loving
Peggy.

WESTERN UNION
COLLECT DAY MESSAGE
BENJAMIN PIPER
CARE OF GILMAN'S EMPORIUM
DANVILLE, ILLINOIS
BENNY PLEASE SEND ME THREE DOLLARS AND FIFTY CENTS FOR BUS FARE HOME STOP THAT WILL MAKE IT FORTY THREE DOLLARS AND FIFTY CENTS I OWE YOU STOP WILL PAY YOU BACK AS SOON AS I RETURN TO WORK IN GILMAN'S STORE LOVE
PEGGY

RKO WINS FLAG

RKO practically cinched the baseball championship of the Motion Picture League Wednesday night (8) defeating ERPI at George Washington field 7 to 1. The winning battery was 'Chick' Schultz and Jack Alexander.

IT'S ORGANIZED BASEBALL BIZ

Recent Invasion of Radio on Top of Mountainous Mass of Free Space from Newspapers Makes National Game the Dream of Press Agentry

NO. 1 SPORT

Albany, Aug. 13.

Professional baseball is receiving more publicity this year than in any season since the game was placed on an organized basis. In addition to the columns of news written by writers for press associations and for individual papers, the publicity sent out by the 'service' bureaus of the American and National leagues, the bureau of the National Association consisting of 19 minor leagues and the many p.a.'s in the employ of individual major and minor teams, and the broadcasts of games, scores, interviews, etc., by numerous stations, chatter is being released on a nation-wide basis to radio transmitters from two central sources.

One is The Sporting News, St. Louis weekly, and so-called official paper of organized baseball, which mails to a long string of stations a weekly batch of news and gossip, compiled by its publisher, J. G. Taylor Spink. This feature is handled on a year-round basis and usually hits the air early in the evening, with either local sports writer or an announcer at th mike. The Sporting News receives aerial credit for furnishing the dope.

A second, and a new medium, for the broadcasting of baseball news via ether waves is the Press Bureau of the National Association of Professional Baseball Leagues, the secretary and publicity man for which is Leroy H. Addington. Several months ago Addington began the release to radio stations of a weekly digest of highlights of news on minor league players gathered from all over the country. At present 96 transmitters, located not only in cities which have professional clubs but in towns without organized baseball teams, are using this service.

No Credit Required

Originally an experiment, the idea clicked so strong that Addington plans to enlarge on it next year. Quite a little of the stuff has appeared, in different form, in newspapers, but without a central agency to revise for radio, it would not be heard on the air.

Stations can use the material, or parts of it, at any time, and are not required to credit the source.

50,000 Canuck War Vets in Reunion Turn Toronto Turvy; Ruin Show Biz

Toronto, Aug. 13.

Show business was ruined here for five days as 50,000 Canadian war veterans turned this city upside down during their first reunion since the Armistice. During the celebrations, all the major theatres were invaded by jubilant ex-service men who marched down the aisles, mounted the stage, crossed over in front of the screens as film were being shown, and then marched up the aisles and out.

The boys smashed the orchestra pit at the Imperial, largest theatre in Canada. At Shea's Hippodrome, only vaude spot in the Dominion, they stormed the stage as Vaughn De Leath, current headliner, was singing. Miss De Leath fled. The decorative shell over the orchestra pit at Loew's was also smashed to splinters as brawny figthers clambered to the stage.

There was no evident resentment on the part of quieter citizens. The vets jammed the downtown area, commandeered street cars, tossed out motormen and conductors, installed stolen and ill-tuned pianos as players thumped out war-time melodies on reluctant keys.

Newspaper trucks were stopped and their contents made into street-corner bonfires. Crap games flourished unchecked on the principal thoroughfares. German guns were stolen from war memorial parks and dragged by autos or man-power into hotel lobbies. A detachment of mounted veterans rode their steeds into hotel rotundas and demanded 'room and bath.'

At the Canadian National Exhibition grounds a French village had been reconstructed complete with straw billets, estaminets, churches, town hall and scrawled chalk marks on the walls directing troops to 'mademoiselles.' Surrounded by sandbags, barbed wire and sentries, the area was closed to civilians.

A special beer and wine license was granted by the government to preserve the spirit of war-time France. Sixteen ambulances did daily duty carrying casualties from the French village to city hospitals. Most of the wounded had suffered through fights in which beer bottles had been wielded. Numerous trucks, bearing fresh beer supplies, were hi-jacked by the vets who seized case and ran. The special beer and wine license was finally revoked by the government.

The result was a raid on all hotels where vets refused to pay their bar bills. Nothing could be done about it. Everyone was happy.

Members of old army concert parties staged shows in the French village. Celebrating veterans in the audience stopped the shows. Cars of civilians, who ventured downtown, were overturned. Others were commandeered for joy-rides by the ex-fighters. One veteran, who had survived four years of war, was killed when he was tossed off a running-board during a sudden stop when a street car hove in view.

Veterans and civilians had a great time. The experience will probably never be repeated.

Hi Finance

(Continued from page 1)

rehearsal hall, $3.50; production, $34.43; props, $4.10; perishable props, 30c. Total, $136.23.

Actual income, first show, $1.60; second show, $16.86; third show, 80; fourth show, $4.30; fifth show, $1.45; sixth show, no sales; seventh show, 80c.

Then the show decided to fold up and call it quits.

Gin-Mill 1-Niters Cut Heavily Into Balto's Full-Timers

Baltimore, Aug. 13.

Fact that Maryland liquor laws permit taking out a one-day license for the moderate fee of $5 has given rise to a practice that is proving thorn in flesh of seaside spot operators in vicinity of Balto.

Of late many persons have been taking over ramshackle huts rimming the river banks and bay basin just outside town and lighting just once weekly, Saturday night. Fact that a full liquor license costs a grand annually permits these one-day a week operators to undersell their full-time rival spots.

As most of this shore biz eventuates from the Saturday play which swarms to the seaside, the one-niters are getting most of the patronage, because they can cut tariffs under their full-time competitors, or else toss in free sea food or a little floor entertainment, which eclipses, as far as public is concerned, the full-time opposition, whose nut prohibits the equi-planing of prices.

Loew's Name Spree

(Continued from page 1)

with more names than any theatre has ever had this far in advance of a season's opening.

The extent of Loew's name buying is best indicated by the number of heavy money acts that only one of its several franchised agencies, William Morris office, has already booked for the Loew time. Morris-booked names to date for next season include Ben Bernie, Vincent Lopez, Ted Lewis, Thurston, Frank and Milt Britton, Burns and Allen, Phil Harris, Leah Ray, Pat Rooney and Herman Timberg.

Through its other agents Loew has set Joe Morrison, Little Jack Little, Phil Spitalny, Duke Ellington, Cab Calloway, Myrt and Marge, Al Trahan, Ben Blue.

Loew booking office's standing advice to the agents is to submit all possible names and don't spare the horses. The Loew book is described as being wide open for names with no strings on the salary poke.

Coin for names set so far ranges up to Ben Bernie's $6,500. But that may be topped this week if Loew's deal for Guy Lombardo goes through. Another heavy money deal in the negotiation stage involves Rudy Vallee.

BIRTHS

Mr. and Mrs. Elsie Wolff, daughter, at Fitch Sanatorium, N. Y., Aug. 9. Mother is secretary to Edward Klauber, CBS executive v.p. Father is non-pro.

Mr. and Mrs. H. I. Strandhagen, son, Newark, N. J., Aug. 3. Father broadcasts over WOR, Newark.

Mr. and Mrs. Armand J. Moreau, son, Portland, Me., July 31. Father is district manager of M & P theatres in New England.

MARRIAGES

Amy Atkinson to Robert Stewart Keller, New York, Aug. 11. Bride is former 'Vanities' actress, groom a Chicago concert organist.

Sara Clark to Eddie Buzzell at Beverly Hills, Cal., Aug. 11. Bride is a non-professional.

Lou Preston, former manager, Academy, N. Y., and now with the Endicott circuit in Brooklyn, to Simetta Rogers, non-pro, Aug. 2, in New York.

Margaret Decker to Cliff Lewis, in Los Angeles, Aug. 11. Lewis is p.a. for Paramount on Coast; bride is secretary to Bill Pine on the same lot.

Helen Bishop King to George Bertholon, in Culver City, Calif., Aug. 11. Bertholon is a producer for Monogram Pictures.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Over 700,000 cars paid toll on the George Washington bridge last month. Number is new high for bridge.

As a result of numerous agents refusing to pay night club and vaude performers, it was announced in the offices of Nathan Straus, Jr., that the NRA would take drastic action. Cases of this type are urged to be reported to 45 Broadway.

Gertrude Vanderbilt has opened ladies apparel shop.

Harold Arlen's younger brother, Jerry, will write the score for the new Cotton Club revue.

Ina Claire holds English actors' inability to catch on to the subtleties in Behrman's 'Biography' was the cause for the flop of the play.

NRA drive for white collar men will be started. Actors and authors will be among 'em.

Girls in Washington thought so much of the shorts for golf that they started a petition to wear them to work, but Government officials just couldn't see the idea.

Dame Sybil Thorndike, famous English actress, will make her first appearance in this country in 24 years in 'The Distaff Side,' by John Van Druten.

Irene Rich will appear in Daniel Steel's farce comedy at the Castle theatre, Long Beach, L. I., Aug. 27.

Paul Green's 'Potters' Field' has been retagged 'Roll, Sweet Chariot.'

Mitzi Hajos, light opera prima donna, will make her legit debut at Guilford, Conn., in a new comedy, 'The More, The Merrier.'

A true 'Miss Marker' is Norma Jean Taylor, 2, daughter of a Mrs. McNabney, known on the stage as Bea Baxter. Little girl is being held by Mrs. Clara Gross, who claims the mother owes her a large board bill.

Typhoid epidemic which hit the Ringling-Barnum show several weeks ago took its third life; Robert Webster, property man, the victim.

Akron officials barred the Dillinger family's public appearance; ruled it glorified criminals and has bad moral effect on youth.

Willette Kershaw will make her first American appearance in 11 years this fall. Has been in London and Paris.

New York experienced its coldest Aug. 6; mercury 58.

Irving Berlin has accepted the co-chairmanship for the mammoth entertainment to be held in the Yankee Stadium for the aid of victims of the Hitler regime. Committee includes Cantor, Jolson, Max Gordon, Sigmund Romberg and others.

Carol N. Sax has been appointed manager-producer of the Manchester Repertory Theatre in England. Marks first time an American has ever held such a position.

Mob seeking to crash Lewisohn Stadium which was filled to overflow nearly started a riot. Michael Fokine's ballet group the attraction. Police arrived in time to prevent anything worse than a few torn dresses and crushed corns.

Most of the shows which were to open this week set back a week. 'Life Begins at 8:40' remains in Boston another stanza for polishing; 'Keep Moving' will move to Jackson Heights instead of opening direct in New York. Laurence Schwab has decided to tinker with 'Hide and Seek' before he brings it to Broadway, possibly recasting a great deal of it. Along with all these shows which are expected to open week of the 20th, 'Dodsworth' will reopen during that week.

Ruth Johnson (Mrs. Groucho Marx) will appear with him in 'Twentieth Century' at the Skowhegan (Me.) Playhouse. Mrs. Marx was formerly a musical comedy actress.

Due to the sudden and serious illness of his mother,, Oscar Shaw has withdrawn from the cast of 'Julie,' which is now playing the Memorial theatre, Woodmere, L. I., Lenore Ulric heads the cast. Charles Trowbridge, last seen in 'Dinner at Eight,' will replace Shaw.

Sophie Tucker, now in England, said she planned to sail Aug. 16.

Shepard Traube, theatrical producer, has written a novel, 'Glory Road,' which will be published by Macaulay.

Shewell and Ayer, producers of 'Hawkshaw the Detective,' are planning to do several plays in the fall.

Josephine Victor will make her first stage appearance in a decade for Elmer Rice in his 'Judgment Day,' which is scheduled to open at the Belasco Sept. 12.

Legitimate Theatre Code Authority meeting has been called for next Wednesday (15) to ratify latest code revisions.

City has decided to replace the old wooden newsstands with an all metal type. City thinks new stands are more chic.

Elmer Rice has engaged Aline Bernstein to do the sets for his 'Judgment Day.'

Laurence Schwab's 'Hide And Seek' will premiere Aug. 20 at the Mansfield.

Sims and Bailey being featured at the St. Moritz roof.

May Irwin had to give up her charity stage return at Clayton, N. Y., because of her health.

New dollar bill is now being issued. Change in design is slight, but a new type of paper is used.

Pennsylvania leads all other states in revenue received from liquor. New York second.

Mexican mail divorces are now taboo. To obtain a decree, six months bona fide residence in Mexico will be necessary.

Naomi Ray and Eddie Harriman will do a European tour starting at the Palladium, London, this month.

Sponsors of the Castle theatre, Long Beach, will produce a revival of 'The Mikado.'

Glen Island Casino is having its troubles with table silver snitchers.

Jack Blue's musical, 'Champagne Cocktail,' is definitely set for November.

Theodore Dreiser asked permission to interview Robert Edwards, who is accused of having reenacted 'An American Tragedy.' The authorities refused the request.

Lila Lee will be in the Selwyn-Franklin 'Lady Jane.'

W. G. Van Schmus, managing director of Radio City Music Hall, has returned from Europe.

Mark Linder has completed a new play, 'Helen Dean.'

Margot Grahame, English pix actress, is in N. Y. to do a play.

Bill, screen dog, whose picture was the trade mark for the old Universal Picture Co., is dead.

Richard Herndon will produce his first play in three years. It will be a new drama by Joseph Anthony, 'A Ship Comes In.'

English Ministry of Labor refused to grant Duke Ellington's band a permit to play at the Plaza, London pix house, in September. Refusal was in retaliation to the American Musicians' Federation's efforts to keep English bands out of this country.

Irving Berlin and Moss Hart have returned from a 19-day cruise. Their only stop was for nine hours in Naples.

Grandstand holding about 500 people for the Grand International Circus, Long Beach, L. I., collapsed, injuring 13. Guy ropes of the tents eased the major part of the stand to the ground.

S. S. Royale, floating night club off Point Pleasant, N. J., was permitted to stay another week in order to sell remainder of liquor. Club was originally slated to close since its liquor license was revoked.

A. H. Woods somewhat disgruntled over Richard Bennett remaining in England to make pictures. Woods had announced two weeks ago that Bennett would be in his 'Red Cat.'

RKO Prospect theatre was closed for two days by order of Mayor La Guardia. In response to a complaint by the Society for the Prevention of Cruelty to Children the Mayor punished the theatre for using children from three to six years old in a Shirley Temple contest.

New York papers carried the obit of Dolores, former Ziegfeld show girl. But it was Norine Lattimore, London dancer, also known as Dolores over there.

Former members of Maurice Schwartz's Yiddish Art Theatre have organized a new group known, the New York Art Troupe.

Stewart C. Whitman will create the lighting effects for 'Keep Moving.'

Rehearsals under way for 'Minnehaha,' a musical by Peter J. Engels.

Queena Marlo, of the Met Opera, has written a mystery novel called 'Murder in the Opera House.' She decided to murder the tenor.

York and King go legit this season in a new play, 'Frenchy.'

Louis Weitzenkorn's new play, announced as 'Two Dogs and a Bone,' is really 'Two Bones and a Dog.'

Jack Livingston's 'That Certain Business' opens Aug. 27 at the Ethel Barrymore theatre.

Racketeers have been disguising themselves as restaurant union men and asking eaterie proprietors for protection money. Extortionists asking $3,500 from small restaurants and $10,000 from chains.

Mayor La Guardia denied a report that Coney Island would have its face lifted. The Mayor holds that people love Coney as is.

Sands Point Bath Club will dedicate a bronze tablet in the washroom above the spot where Huey Long was socked.

Max Reinhardt plans a Jewish morality play for New York in February.

Lily Pons' jewels and wardrobe were taken from her by Argentine police who claim she owes the government over $4,000 in taxes for the use of the Colon theatre in 1932 as well as for her recent engagement.

Carlos C. Guardel, Argentine film actor, the cause of a near riot at a new Harlem Spanish theatre. House seats 1,700 but 3,000 tried to enter. Outside of pushing cop through a plate glass window nothing serious happened.

Paul Block, in Italy, granted an audience with the Pope.

So tough in N. Y. even the fish in the aquarium are dying of the heat.

Edward Hemmer, suing Mary Pickford on the allegation he has money due for past services, added the statement that he had patched up a quarrel between the late Jack Pickford and Marilyn Miller, to whom Pickford was then married. Miss Pickford vigorously denies the statement.

British Broadcasting Co. puts a ban on all jokes about royalty. Result of a mild joke in a broadcast which was followed by protesting letters.

Mischa Elman barred from a concert in Buenos Aires last week. Puts the blame at the door of the German Minister.

Theatre Guild reported to be seeking Greta Garbo for the new O'Neill play, 'Life of Bessie Bowen.'

Dave Schooler is going to switch from m.c. to mgr. Will start with 'Brittle Heaven,' which had a try-out at Skowhegan recently.

License Commissioner Moss bans the Dillinger family from N. Y. appearances. Irving Schneider, atty. for Samuel J. Burger, protests the decision.

Ernst Hoffman has returned from Germany, where he was asst. director of the Breslau opera.

Philip Goodman, producer who turned dramatist, has just completed his third, 'Jill and Mr. Jack.' His others, 'Dance, My Heart' and 'Birth of a Hero,' are in Lawrence Langner's safe. Latter will get a Westport trial and possibly come to town.

Potter's Field' puts on a new title and as 'Roll Sweet Chariot' may come to N. Y. for Margaret Hewes with Leblang backing.

Esther Greenstein, with a sideshow at Coney, in a Brooklyn court asserting that a tradeswoman had short-changed her. Accompanied by two girls and all in shorts. Court chased 'em out to get some skirts.

N. Y. Mirror tied in to a promotion for 'Treasure Island' (film) coming to the Capitol. Pays out $100 a day for five days.

'The Bride of Torosko,' tried out in Westport, will open on Broadway Sept. 13.

A magistrate recently ruled that giving a cop the rasberry was okay by law.

Clifton Webb has returned to the cast of 'As Thousands Cheer' after a vacation.

Cecil DeMille will dedicate the fifth of New York's portable theatres Monday (20).

Four public golf courses in Westchester have decided to let the gals wear shorts, but if it distracts the men and slows up play a ban will be effective.

Alcoholic death rate for N. Y. state is the lowest in 12 years.

Coast

Don Brown, 18, son of Joe E. Brown, has sailed aboard the President Coolidge. Working his way.

Elissa Landi Corp. has been organized by the actress to handle all her business affairs. Directors are Miss Landi, her mother, Zanadri Landi, and her secretary, Mildred McClure.

Sir Frederick Travers O'Connor, en route from London to Orient, stopped off at L. A.

Edwin Carewe on witness stand in L. A. to aid his mother-in-law, Carrie A. Akin, in her $50,000 damage suit resulting from an auto collision in which she was injured.

Ruth Helms Nagel secured a Mexican divorce from Conrad Nagel on incompatibility grounds.

Elvira Boyle (Elvira Tanzi), actress, divorced Charles Boyle in Los Angeles.

Arthur Guy Empey, 'Over the Top' author, has filed suit in Los Angeles against Marguerite Empey charging she called him 'old, fat and lazy.'

Robert Joyce Tasker, screen writer, has been sued for divorce by Lucille Morrison Tasker, actress, who accuses him of nagging.

Mr. Helen McRuer Morosco filed suit for divorce in L. A. from Oliver Morosco. She charges desertion a year ago, four years after their marriage. Court plea revealed property settlement has been affected.

Two unmasked gunmen at Bakersfield, Cal., robbed Nile house manager, H. A. Myers, of $540.

Mrs. Charmin London, widow of Jack London, was thrown from a horse at her home in Santa Rosa, Cal. Five ribs fractured and a lung was injured.

Mrs. W. B. Bonfils, newspaper writer under name of Winifred Black, injured in auto crash at Santa Clara, Cal.

Lou Daro, Coast boxing promoter, has sued Art Lasky, heavyweight fighter, and his brother, Maurice Lasky, for $50,000 alleging breach of contract. Suit is an effort to force Lasky to fight Lee Ramage, Coast fighter, and block the proposed Lasky-Steve Hamas fight due at Madison Square Garden, N. Y., Sept. 27.

William Wellman and others have been sued in a L. A. court by Mary Miner Bitgood picture player, and her husband, Richard, for $100,000, alleging that a practical joke in a studio cost the life of her unborn child. Mrs. Bitgood says box on which she was told to sit was charged with electricity. Wife said she was a stand-in for Irene Dunne.

World's Fair 'farm week' looked to for top attendance.

Harold Lloyd passing through Chicago enroute to New York said he was undecided what to do about English picture offer.

Fewer taverns in Chicago are seeking licenses for the last six months than for the first six. Comparison is 6,995 now as against 7,850.

William S. Hart appeals to L. A. County Board of Supervisors for financial aid to L. A. Society for Prevention of Cruelty to Animals.

Lew Cody's Trancas Beach home, bought by him from Pauline Frederick, was sold at auction for $1,700, to Robert Murcell, L. A., broker.

Court authorizes guardians of Jackie Cooper to spend $2,985 on his coming trip to Hawaii.

Wife of Adrian Morris, Paramount film actor, severely bitten by dog when she defended her pet canine from attacking animal.

Gloria Swanson has settled suit of Maurice Cleary, who obtained $37,500 judgment against her. Counsel refused to disclose amount of settlement.

Will of Alec B. Francis admitted to probate, $13,000 estate going to his widow, Lucy S. Francis.

Diane Carroll, stage and screen actress, suing for divorce, awarded custody of two children.

Geraine Greear, film actress, suffers fractured arm by fall in her Hollywood home.

Reported that George Raft has bought half interest in management of Maxie Rosenbloom, light heavyweight champ.

Sidney Fox has been sued in L. A. court for $67.78 by Louise Bates for flowers assertedly furnished actress.

Irene Biller, Hungarian prima donna, arriving at Hollywood was met by Ashton Stanley, Hollywood Roosevelt hotel manager, and together they announced engagement to wed.

Here and There

(Continued from page 36)

vacation at his summer home at Madison, Conn. Franklin Doolittle, president, taking a trip aboard his yacht. Walter Haase, studio manager, spending two weeks on Block Island, and Sterling Couch taking motor trips between broadcasts.

Tom Paradine and Charles Pearson are new announcers at WTIC, Hartford. Paradine was formerly with WLWL and Pearson was a member of the Philip's Lord quartet.

Staton Dixon pinch-hits on the announcing staff of WRVA, Richmond, while regular announcers rotate on vacations.

Walter Bishop, studio director, WRVA, Richmond, handles 'WRVA Forum' while Editor Irvin Abeloff holidays.

WHAM, Rochester, is installing spray-proof microphones on a submarine chaser to report the Canada's cup yacht races Aug. 20.

Walter Patterson, organist and carillonneur, substituted for Tom Grierson for two weeks on the RKO Palace program over WHAM, Rochester.

Frank W. Kelly, p.a. for WHAM, Rochester, a recent parent.

L. B. Wilson is back to WCKY, Cincinnati, after a deep-August jaunt into Florida for house-buying purposes.

Basil Ruysdael spins some amusing yarns about British broadcasting following his recent trip to London.

Father Coughlin starts Oct. 28, two weeks later than originally slated over WOR, Newark.

50 YEARS AGO

(From Clipper)

(Continued from page 43)

reset a scene for 'Richelieu.' Apparently Barrett knew little or nothing about stage decor.

Oliver Doud Byron laid a wreath on the Longfellow tablet in Westminster Abbey. Card read 'From an admirer, Oliver Doud Byron, actor.' Louis Harrison, coming later, added: 'Opens Utica, N. Y., Oct. 6.' It made all the London papers.

When the Barnum show had that blowdown at Cortland, N. Y., one of the clowns was in the dressing tent in a huge inflated rubber suit. Wind blew him 300 feet before his partner could deflate him.

Clem on O'Brien's circus at Portsmouth, N. H., Aug. 2. Roustabouts ordered the crowd off the lot after the show, enforcing the command with tent stakes. Then the shooting started. Police finished the job.

William Kendall, leading English player, was doing 'The Ironmaster.' In the duel scene he was struck in the throat by the wad from his opponent's pistol, but saved from injury by his whiskers.

Slump in wild animal sales. Tigers marked down from $1,000 to $100 and lions were cheaper than that.

Clipper pointed out that churches made into theatres seldom thrived. Cited a dozen instances apropos of the Third Avenue's troubles, though that stand had been completely rebuilt.

New York Theatres

RKO THEATRES
86TH ST. AT LEXINGTON — Wed to Fri., Aug. 15 to 17 "Manhattan Love Song" and "His Greatest Gamble"
81ST ST. ON BROADWAY — "His Greatest Gamble" and "Stolen Sweets"

Cool Second Week!
JEAN HARLOW, 'The Girl From Missouri'—Stage—BOB HOPE—MILLS BAND
B'WAY at 51st CAPITOL
Extra! THE PAT ROONEYS

LOEW'S STATE B'WAY at 45th St. 25¢ MON. to FRI. 10 A.M. to NOON
JAMES CAGNEY
"Here Comes the Navy"
On the Stage—Herman Timberg & Herman Timberg, Jr.
Extra—"The Funny Boners"—Others

DOROTHEA ANTEL
226 W. 72d St., New York City
My New Assortment of GREETING CARDS Is Now Ready. 21 Beautiful CARDS and FOLDERS, Boxed, Postpaid, for
One Dollar

H. MILLER
INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

CHATTER

Broadway

Mae Miller down with tonsilitis.

Maurice Baker in town last week.

Harry Munns, Chi barrister, in town.

Harry Kalcheim to Bermuda for a vacation and some onions.

Ida Wolf is subbing at Par as secretary to Louis Notarius.

Martin Wagner undergoing some extensive dental excavations.

Alice Reinhardt back from Hollywood after some pics tests there.

Saul Stein, formerly with Par, now p.a.'ing for Weiss & Grossman.

That's m. c. Henry Fink's li'l girl, Alice Dawn, at the Music Hall this week.

W. G. Van Schmus, Music Hall boss, is back from his London jaunt.

Richard Arlen is having a 64-foot sailing schooner built at Newport Beach.

Jack Robbins into the Tonsil hosp to have his adenoids, etc., amputated.

A nickel ice cream cone splits the billing under the marquee of the Cameo theatre.

While in Algiers on his trip abroad, Irving Berlin says he dolled up as an Arab.

That well-dressed man, Sam Dembow, is trying out some swanky new-fangled shirts.

Lew Irwin casting the showgirls on the New York end for Universal's 'The Great Ziegfeld.'

Morris Kinzler, Roxy theatre adv. mgr., celebrated his fifth wedding anni Saturday (11).

Cheese Club, when resuming in the fall, may settle down at the Motion Picture Club.

Sherman Billingsley combining three buildings at 53d off Park Ave. for his new enlarged Stork Club.

The Jack McInerneys are planning to vacation up at Lake George, leaving the end of this week.

Cecil B. DeMille got into New York finally after being forced down on the first leg of his flight near Denver.

J. Wilson Roy, retired film-dramatic editor, is writing a book on the experiences of a Scotchman in America.

Louis Samuelson, Loew's State's doorman, celebrating his 5th anni as the guardian of the State backstage portals.

Phil Regan, the singing cop who's under contract to Warner Bros., is living at home in Brooklyn on his vacation east.

Three former RKO orchestra conductors are members of state-operated dance orchestra playing nightly at Jones Beach.

Lombardo, Inc. (why not Ltd. and cash in on a good trade name?) is Mrs. Carmen Lombardo's new coutourier atelier on 5th Ave.

Gus Eyssell is planning to dare the midwest heat by going out to the ole home town, Kansas City, for his vacation. Probably leaving this week.

Nancy West discharged from Coney Island hospital, recovered from injuries sustained in a taxi accident. She was singing at The Barge, Sheepshead Bay, at the time.

Cops backing in the wagons again on the handbook shops. Had to make two trips to take care of the boys in a 46th street place last week, and a few had to stand anyway.

Colored quartet of street urchins from a Harlem orphanage making the Times Sq. rounds for throw-money, appropriately enough vamps off its song routines with 'I Ain't Got Nobody'.

Arthur Montgomery, formerly mayor of New Milford, N. J., has taken over management of Monty's restaurant, Arcola, with a Bobby Sanford floor show and Eddie Sexton orchestra.

F. (Two Coats) Slapabrushski, noted interior decorator, doing the repaint job in the William Morris office. He reached out for a brush last week and picked up Johnny Hyde by mistake.

Marion Wilkins and Jack Meyers, new dance team, and Mildred Monson, new songstress, with Joe Reichman at the Hotel New Yorker. Mishel Gorner now officiating with string music at same spot for mats.

Corn doctors and medicine men used to do it on horseback or from the back of a truck; but a new transparent glass encased motor car of neat design does its stuff in the Square, where it pitches regularly.

Walter Eberhardt of ERPI was dining at a class resort in Westchester when the sheriff came in. The Eberhardts finished their supper by candlelight and on the only table left in the spacious dining room.

Louis Sobol, Journal's Broadway columnist, broke all the dailies when the penthouse adjoining his duplex apt. in a Greenwich Village building blasted, killing one woman and injuring many, including the columnist.

Vienna

John Whittaker in town.

Armand Tokatyan concerting in Poertschach.

Actor Alfred Abel going into management in Berlin.

British Movietone News in pursuit of political trouble shots.

Georg Witt presenting Lil Dagover in 'I'm Marrying My Wife.'

Aafa Film 'Yellow Narcissus' retitled 'Every Woman Has a Secret.'

Anny Andrassy, sister of Maria Olszewska, signed with Volksoper.

Max Reinhardt interested in Edouard Bourdet's recent play 'Bad Times.'

Salzburg Fest opening delayed for one day to mourn assassination of Dr. Dollfuss.

After filming and straight playing here Felix Bressart will go to London Nov. 15.

Paul Morgan signed as m.c. for newly opened Corso theatre in Zurich, Switzerland.

Fear of 'Liebelei' operetta being banned as Ministry of War persists in banning stage use of old Imperial uniforms.

Robert Neumann and Fritz Kortner collaborating on Abdul Hamid scenario in which the latter will star for B.I.P. in London.

Oxford University Dramatic Society making last minute cancellation of Salzburg visit owing to political situation in Austria.

Budapest

By E. P. Jacobi

Hannah Honthy back home, recovering after her operation.

Censors hard on imports again. Latest bans were on 'Supernatural' (Par), 'Pleasure Cruise' (Fox) and 'Hai Tang' (BIP).

Gitta Alpar's first appearance after advent of her baby will be in 'Dubarry' at the Fovarosi Operette theatre in the fall, the run of which was interrupted by her illness last year.

Sari Fedak, not far enough recovered yet from her eye trouble to return to the stage, has shifted to political activities. She's president of National Unity party in her suburb.

Imre Kalman has put aside all other librettos to work on the score of a musical version of Jacques Deval's 'Tovarich,' book of which is being adapted by Schanzer and Welisch.

Baroness Elvira Vecsey, prima ballerina at the Budapest Opera house, to marry Baron Ruday, Hungary's Minister to Bulgaria. Baron Ruday's divorced first wife married an Archduke.

Negotiations are pending for sound film version of 'Sybil,' Hungarian musical which was a Broadway hit in 1916, with Julia Sanderson and Donald Briant. Svetislav Petrovich will probably play male lead in Hungarian and German version.

Mexico City

By D. L. Grahame

Rhi Sausi, Japanese soprano, smash in 'Madame Butterfly' at the Teatro Arbeu.

Farmers' union protesting against 'Por Tierra de Hidalgos' ('For Hidalgo Lands'), Spanish play now current at the Teatro Fabregas, contending it slurs Mexico's agrarian policy.

A Mexican ballet is being organized here by Michio Ito, Japanese classical dancer who recently presented a dance series at the Teatro Hidalgo. Plans a tour of the U. S. and Europe with his unit.

The Hague

By M. W. Etty Leal

Hague getting a new cinema, the Capitol.

Dutch tenor Johan Heesters engaged by Volksoper in Vienna.

Off season, but a small company at Hague is reviving 'The Rosary.'

Scheveningen seaside season one of the worst experienced in last decade.

Pickpockets very active lately in Holland in cinemas and railway stations.

Leo Fuld, Dutch artist, engaged by Jack Hylton for his band. Will take part in forthcoming Hylton film.

Friedl Dotza, former star of Fritz Hirsch operetta, married at Hague this week to a Mr. van Baaren, musician.

Dutch play, 'Rubber,' based on novel by Mrs. Szekely Lulofs, reached 50th performance at Amsterdam.

Otto Wallburg, former Ufa star, paying visit to Hague and acting in short comedy at Rembrandt Cinema between films.

Dutch talker, 'Dead Water,' with background the reclaimed Zuydersea, ready for world premiere at Venice next month.

Sophie Tucker, who is here on her first visit to Holland, says she is nervous. Returning to States Aug. 16 after a tour in England.

Last year seaside resorts profited by Straperlo-roulette games which drew thousands to those places. This year Straperlo is taboo, but now swimming pools are being built everywhere in the country, which withdraws business from seaside.

London

Phyllis Bedells, dancer, under the knife.

Frank Ditcham taking a vacation cruise.

Dave Apollon fighting shy of press men from now on.

Gilbert Miller back from Vienna and off to Monte Carlo.

William Collier, Jr., around visiting all the night spots.

Arnold De Biere on the lay-off circuit through quinsy trouble.

Ben Welden and Gus McNaughton framing a vaudeville act.

Elisabeth Bergner off to Switzerland for six weeks' vacation.

Allen Keith signed with Windmill theatre for three weeks with options.

Eddie Cahan still has hopes of directing the 'Black Shirt' film here.

Mary Lawson, film and stage actress, to marry F. J. Perry, tennis champ.

Universal dickering with Owen Nares to play opposite Claudette Colbert.

Leslie Fuller, former B.I.P. star, signed for five years by Gaumont-British.

Charles Cochran interested in Nervo and Knox for West-End musical.

Robert Flaherty delaying departure to Australia owing to minor operation.

Michael Balcon hiding from the press at the Gaumont-British press gathering.

'The Black Cat' (U) finally got by the English censor, but under a new title.

June Clyde taking a glimpse at herself in 'I Hate Women' at Leicester Square.

Owen Nares' house in St. John's Wood Park is for rent. He is going Hollywood.

Lucinda Reichenbach in confidential chat with Charles Cochran at the Savoy Grill.

Bob Robson (Three Sailors) eagerly awaiting the arrival of his wife around Aug. 10.

J. W. Hicks off to the continent on business trip after staying in London for week.

Raymond Massey has been selected for the 'heavy' in 'The Scarlet Pimpernel' filming.

George Posford going to Paris for catarrh treatment before going to America in October.

MacQueen-Pope getting over a severe bout of gout, and insists he cannot afford to lay off.

Son O'Dea off to New York for vacation, but is still under contract to the Dorchester hotel.

'Men in White' holding over for a second week at Metro's Empire, despite film critics' slugs.

Sophie Tucker getting civic reception attended by the Lord Mayor and Lady Mayoress of Leeds.

Gaumont-British just leased British Lion studios, needing extra space to keep to its schedule.

Holland and June latest to join the Charles Cochran revue, 'Streamline,' now in active rehearsal.

Official figures are 230,000 people saw 'Escape Me Never,' the Bergner show in its seven months' run.

Major E. O. Leadlay just back from three weeks' North African cruise on the Warwick Castle.

Sam Spiegel has option on Buster Keaton for a British picture, with Betty Hamilton in femme lead.

Charles Clore in trouble with the London County Council over the opening date of the Prince of Wales' show.

A new Gertrude Jennings comedy, 'Family Affairs,' to be presented by Sydney Carroll at the Ambassadors, Aug. 22.

Binnie Barnes, who recently wrote an article on 'Why I Remained Single,' is Mrs. Sam Joseph in private life.

Robert Donat already being offered three leads in new West End plays. Expects to return to Hollywood before the year is out.

Sid Rogell expected here from the coast to make final arrangements for Columbia to produce their own quota pictures here.

Dr. Merton Hodge, author of 'The Wind and the Rain,' has a new play down for production in the winter, titled 'Grief Goes Over.'

Peter Ruric, Hollywood scribe, in town for a few days. Figuring on going to China, and is frequenting Chop Suey joints here for atmosphere.

Charlie Raymond greeting Fred Spencer, Canadian theatre chain owner, when latter visits Metro's Empire. Spencer was once Raymond's boss.

Paris

By Bob Stern

Clark Minor to London.

Jeff Dickson back in town.

Bob Ripley due here from Rome.

Harold Smith back from Normandy.

Jim Donohue on quick trip to New York.

Marie Dressler getting big obits in French Press.

Gil Roland to take stock company to Canada in fall.

Arabelle, hoofer, signed up with Casino de Paris.

Sam Wood, M-G-M director, here looking for ideas.

Jo Bouillon to have Casino band again next season.

Granville Barker and wife at Biarritz for summer.

Harry Leasim ill since his return from Vienna. Overwork.

Annette Kellermann and Jimmy Sullivan vacationing here.

Porte St. Martin to reopen Sept. 8 with revival of 'Peer Gynt.'

Detailed plans for 1937 exposition announced by Government.

Moussia, stripper, signed for next season's Casino de Paris show.

Last variety-type show dark, with closing of Alcazar for summer.

Abel Gance putting sound into his silent, 'Napoleon,' for new release.

Lille radio station broadcasting outdoor performances of Rostand plays.

Myrte Bel Gallagher dickering for French production of her operetta 'Bambina.'

Passion Play at Nancy, with 600 in cast, giving Oberammergau a run for its money.

Air France, aviation transport firm, showing films of flight from Paris to Algiers.

Cecile Sorel and Hoffman girls going on road with Casino show after Paris closing.

Paramount rushing season by showing dubbed version of 'Bolero' at Paramount theatre.

Michel Simon and troupe to take 'Le Bonheur, Mesdames' ('Luck, Ladies') on resort tour.

Mike Dreyfus to America for vacation. Sid Horner on same ship, for coast to coast tour.

RKO selling French dubbed rights to Tobis for 'Little Women' and handful of other releases.

Duvivier to start shooting interiors of 'Maria Chapdelaine' about Aug. 15 at Neuilly studios.

Moliere's 'Misanthrope' reaching 1,379th performance at Comedie Francaise. Started in 1680.

'Mickey's Happy Hour,' program of Disneys, doing good business at Imperial Pathe on Boulevards.

Town full of enthusiastic bally for Max Reinhardt's 'Merchant of Venice' in natural set in Venice.

Cider replacing beer as most popular hot weather bistro drink. It's no harder than the French suds.

Carnera-Baer fight film, complete, big draw at Cine L'Auto, newsreel house run by leading sports sheet.

Synchro-Cine starting exteriors of 'Les Hommes de la Cote' ('Men of the Coast') at Roscoff, in Brittany.

Lots of Americans attending performance of 'Tristan and Isolde,' directed by Felix Weingartner at Vichy.

Work started at Paramount Joinville studio on film version of Verneuil-Berr legit hit, 'School for Taxpayers.'

'Thais,' with John Brownley, getting good hand at outdoor performance in Roman arena of Orange, in south of France.

Yehudi Menuhin's sister, Hephzibah, to make Paris debut with him in a sonata recital at Salle Rameau (Pleyel) Oct. 13.

Theatre de Dix Heures closing for summer, leaving Deux Anes as only Montmartre wisecracking musical house still open.

Bill Hill here by plane from Vienna, where he watched the putsch. On way to Oslo, where his grandmother came from.

Henri Alibert making French 'western' musical based on life in the Camargue, cow country in the south of France, with Provencal bullfight scenes.

Line of American girls called Monte Carlo Follies playing Riviera. Show at Monte Carlo directed by Georgie Hale, with Hal Abbott, Bob and Flo Robinson in cast.

French version of 'Carmen,' to compete with Lubitsch version announced by Par for Hollywood production, is being prepared by Marco de Gastyne, Simone Berriau in lead.

Film of 'Dede,' Willemetz operetta in which Maurice Chevalier played in the old days, will be made at Par Joinville by France Univers Films, megged by Rene Guissart. Albert Prejean to have Chevalier's old part.

Benjamin Cremieu adapting Russian play translated into French by Mrs. Max Reinhardt, to be produced by Rene Rocher. Also adapting another Mackensie piece for Pitoff, who made money last season in 'Musical Chairs.'

Hollywood

Len Boyd vacationing.

Dewey Robinson returning.

Glenn Anders here on spec.

John Hammell in New York on biz.

Francis I. Curtis in for a looksee.

Mae Robson visiting grandson in N. Y.

Una Merkel nursing an overdone suntan.

Ben Pollock in for two weeks' vacash.

Liam O'Flaherty ill from sun bathing.

Jackie Cooper and mother leaving for Honolulu.

Gregory La Cava socked himself with a golf club.

Merwin Light's monicker changed by Warners to Robert.

Robert Benchley set to work on 'Piccadilly Jim' script.

Jerry Sackheim pro-tem batter as U's scenario editor.

Harry Niemeyer due in September to turn columnist.

Bud Eilers standing in for Cary Grant in 'Enter Madame.'

Maxine Graybill taking five months off to await stork.

C. B. DeMille and Bill Pine flitting on the big speaking tour.

Edna May Oliver sued by Joyce-Selznick for $2,375 commissions.

Paul Wilkins alternate for Fred Pelton on code extra committee.

Ida Lupino all set for three months' vacash in native England.

Max Winslows away to Thousand Islands for month's rest and recreation.

Richard Boleslavskys hopping in September for month's stay in Europe.

Clarence Brown trading plane for cruiser because frau objected to his flying.

Leonard Spiegelgass away to check the Broadway plays for Universal.

Hobe Bosworth riding his white horse Cameo when away from the Fox lot.

Oscar Smith, Paramount's bootblack, spotted on Lanny Ross program Aug. 23.

Vivian Gaye on the job as chief of story department at Berg, Stebbins, Allenberg & Blum agency.

George Brent carrying special insurance against accidents in his polo playing in 'Painted Veil.'

Bettina Gunczy, secretary of National Board of Review for Films, in to survey studios and vacash.

Henry Hull and George Barraud badly cut by thrashing around in grass for 'Great Expectations' scene.

Claire Piccard, niece of Auguste Piccard, stratospheric flight pioneer, getting a bit in Monogram's 'Stratosphere.'

Fanny Watson screen-tested for role in 'Coming Round the Mountain' originally intended for Marie Dressler.

Lu An Meredith, Wampas baby star, readying for part in Ben Lundy revue which opens Thursday (16) at the Tingel Tangel.

Bette Davis sued for $900 commissions and $16,295 damages by alleged rescission of her agency contract by Irving Trust Co., acting for Lyons & Lyons.

Chicago

Mike Levy here for a breather from Memphis.

Theatre Guild beginning subscription campaign.

Robert Hickey in from the road due to jaundice.

Lois January on leave from Hollywood to see the Fair.

Emma Abplanalp showing her out of town sister around.

Ben Bloomfield steering the remodelled B. & K. Apollo.

Phil Tyrrell scouting material for small units to play the south.

Nate Lewis dickering with Max Baer for a bout at the Chi Stadium.

Mike Fritzel of the Chez Paree recuperating in hospital after a sick spell.

Frank Bering appointed a member of that Kentucky army having all colonels and no privates.

Paramount Club talking with Joe Lewis, Peaches Browning and Olive Borden, to book 'em all together.

Pittsburgh

By Hal Cohen

Lou Brager in from Philly on more real estate deals for WB.

Sam Filner back from a year's art study in Paris, but returns again in October.

Anne Morrison Chapin off for Coast to do a Boland-Ruggles script for Paramount.

Charlie Rich still talking about his trip through state penitentiary at Moundsville, W. Va.

Charles Danver's column in Post-Gazette being filled by staff guest conductors for two weeks.

Jean Wald and her all-girl band pencilled into White Swan hotel, Uniontown, until Labor Day.

Harry Kalmine and Ben Kalmenson to New York for second weekend in succession on film deals.

Mannie Greenwald doubling in

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CHATTER

(Continued from page 53)

brass on publicity for Civic Playhouse and Yarosz-Dundee fight.

Bob Newkirk, Penn treasurer, and Max Sonnleitner of Post-Gazette doing some fishing on Lake Erie.

Earl Lipsky, former columnist for Jewish Criterion here, in New York writing under name of Earl Morrie.

Christy Wilbert to WB exchange in Denver under Earl Bell. Both were formerly with Warners here.

Judith Anderson flew to Chicago to see her dentist in the morning and planed right back in the afternoon.

Bobo Rosenblatt and Monty Ash's 'First They Whisper' getting another little theatre tryout shortly in Washington.

Skinny Dawson, publicity father of one of those huge stuffed whales around here, has resigned to join Hagenbeck-Wallace.

Chester Smith, Paul Ramsey and Con McFadden a few of the local newspaper fraternity roughing it in the Canadian north woods.

Kap Monahan, d.e. Press, with the Mrs. and Florence Fisher Parry, columnist for same sheet, doing Atlantic City and New York.

Jill Stern, daughter of J. David Stern, publisher, off to join Maude Adams troupe in Maine after doing some summer theatrical work here.

Minneapolis

By Les Rees

Tribune giving readers more and more film dope.

Harry Hirsch installing new seats at his Gayety, burlesque.

Jimmy Londos here and may sign for appearances at State Fair.

Charles Spewak of Ben Pollack's band up from Texas for visit.

Police drive gypsies out of town and clamp down lid on fortune telling.

Gene Meredith, Warner Bros.' cashier, in New York on his vacation

Harold Kaplan, Century manager, back from vacation in northern Minnesota.

Walt McKean, assistant MG booker, vacationing in northern Minnesota woods.

Teamsters' strike and martial law delaying completion and opening of Art Johnson's Time theatre in loop.

University of Minnesota Playhouse to offer 'Playboy of Western World' under A. Dale Riley's direction.

Manager Emil Franke of Orpheum among throng that journeyed to Rochester, Minn., to hear President Roosevelt.

Frank Reinhardt, Universal salesman, back on job again after recovering from injuries sustained in automobile accident.

Cast for W. A. Steffes' 'Drunkard' production at West hotel Moorish room locally recruited, and $1.65 tariff includes sandwiches, beer and coffee.

Out-of-town exhibitors visiting Film Row included N. E. Grengs, Lake City, Minn.; F. R. Thompson, Owatonna, Minn.; Guy V. Dilley, Northfield, Minn.; A. M. Uhr, Preston, Minn.; S. J. Blackmore, Duluth, Minn.; B. R. Parsons, Springfield, Minn., and F. L. Parsons, Lake Crystal, Minn.

Omaha

By John Quinn

Second heat wave of summer in force.

Bill Singer says it was the heat that drove him in to Chi for a short trip.

Regina Molseed laying plans for the Omaha Film Board's annual outing and picnic.

Managers Miskel and Abelson on their own while District Manager Evert Cummings and Mrs. Cummings vacation at Grand Lake.

Cops reduced the number of the town's beer joints to under 1,000 when they raided and closed eight at one swoop.

Frank Wetzel pulled out and left his interest in the Omaha Western League ball club to partner, Mrs. Branconier of St. Louis.

Town perked up for the annual air races. Sponsored by Jr. C. of C. and getting heavy display in dailies and large notice by work of pub director Archie Baley.

New Haven

By Harold M. Bone

Lou Sagal taking time off for a cruise.

Andy Prostano is about one inch taller than a yardstick.

Worthy Hills band breaks out as stage act at the College.

Walter Kessler vacations among the Westport millionaires.

Eddie Weaver and Sam Yaffe put on a twin-piano act at Par.

Gene Rodney did a 'way down East' for his Main vacash.

Mitzi Hajos has donned grease-paint for two weeks with N. Y.-Guilford Players.

Prof. James Atlas, ex-circus strong man, died here Aug. 8.

Ben Parker becoming a regular Ned Wayburn at staging revues.

They're bringing Adrienne, the psychic, into the College for a week (23).

About 200 film exchangers went through a sports routine at shore outing.

Harry Shaw and Erle Wright start training for a nautical holiday in fall.

Joe Farrel and Tom Clark have reserved seats on fireplug in front of Poli's.

Burial services here (9) for Alton Holt, prez. American Conservatory of Music.

Shubert breaks new season ice with announcement of Sept. 6 'Lady Jane' tryout.

San Francisco

By Harold Bock

Father of Cameron Prud'homme died.

Helen Gahagan's mother is here with her.

Sol Rosenblatt paused here momentarily.

Jack Winston's ork and Three Girl Friends open at Sweet's ballroom, Oakland.

Jim McFadden batting for Oscar Fernbach while latter vacations from the Examiner.

American Legion convention bringing lots celebrators but little theatre biz to town.

Coquettes—Marj Primley, Imelda Montagne and Annette Hastings on a vacash from their raddio job.

Fred Johnson and the missus off to Chi, leaving Jim Chesnutt handling the Call-Bulletin theatre desk.

Herb Taylor, Bob Kimic and Clarence Hayes leave Rube Wolf's band to join Bob Beale at the Fairmont.

Carroll Nye of L. A. Times, and Charlie Vanada up for a few days as house guests of the Ed Fitzgeralds.

Doma, star-gazer, making personal for the Chronicle, which also is running a debunking series, including one on star-gazing.

Jim Dignan to L. A., where he'll handle radio dept. of Ruthrauff-Ryan and Roy Alden, Jack Cahill succeeding as R-R mgr. up here.

Toronto

Mike (UA) Wilkes on an olive oil diet.

Percy Faith organizing a new band.

Ernie Guyer new manager at Capitol.

Tom (Uptown) Daley trying to fish at Muskoka.

Sally Kay now warbling at a Montreal nite spot.

John Lodwick, p.a. for St. Petersburg, Fla., in town.

The dashing Freddie Trebilcock back to the Imperial.

Marion Rockwell will be the new warbler with Rex Battle's band.

It's an eight-pound boy at the Charlie (Star News Service) Steads.

Syd Taub, Canadian rep for Educational Films, back from that holiday.

Kathleen Stokes, who has assembled a 17-piece girls' band, is looking for a bass horn player.

Reuben Gruberg in town to cinch that midway concession at the Canadian National Exhibition.

Government's economy axe falls on the neck of Major J. C. Boylen, chairman of the censor board.

Jack (Canadian Press) Hambleton leaves news-chasing to become government director of publicity for Ontario.

That Burlington Beach appearance of Ozzie Nelson and his band was a repayment to George Stroud for past favors.

Stroudsburg, Pa.

Apollo Male Chorus concerted here.

Beverley Bros. Circus at Mt. Pocono.

Three X Sisters one-nighted at Dorney Park.

Penn-Stroud's Cafe de la Paix not catching on.

'Belle of Barcelona' staged by the Lutherland Players in the Casino.

Paul Green's 'Abraham's Bosom' featured by the Pine Grove Players at Forest Park.

Billy Jones and his California Ramblers with Billy Schrader featured at Club Sterling.

Pocono Nutrition Centre presented the Trumpler Trio and Edith M. Barber, N. Y. Sun columnist.

New floor show at the Indian Queen includes Lew Rice, Peggy Hoover, Lila Rose and Fred Nevins, together with Lew Stanley's band.

The Met. Opera stars, Rose Bampton and Queena Mario, accompanied by Wilfred Pelletier, appeared at Buck Hill Falls Inn Auditorium.

Rev. Percy Crawford, Young People's Church of the Air (WMCA and WIP), Pastor, opened his summer church camp, Pinebrook Inn, and features a noted personage each week.

James W. Lynch, who recently opened the Dimmick Inn Casino, disappeared with the receipts of one night's business, leaving the orchestra stranded and a flock of unpaid bills.

At the Shawnee Summer theatre, Paula Shay presented Beatrice Maude in 'Enter Madame,' with Richard Cooper, Ruth Hampton, Dabney Gilbert, Des Keese and Grayce Andre.

Rex Ingram and the 'Stevedore' company appeared at the Unity House, Forest Park, in the original play from which John Wexley subsequently took the material for the Broadway production of 'The Last Mile.'

Montreal

Harold Banks here from Toronto.

Jim McDonagh opening early with hockey

Lucien Roy and Arnold Hague in Rockies.

Billy Snider m.c.'ing at Chez Maurice.

Morgan Powell columning the nite clubs

L. T. Kellie back from Vets' Reunion, Toronto.

Empire Games broadcast CFCF. Elmer Ferguson and Vic George officiating.

Biggest gala year in history of Quebec Province, with heavy U. S. tourist biz.

Dominion Park down to nickel admish, and Belmont Park free in amusement fight.

Biggest crowd this year at Escobar-Huat fight, with Armand Vincent, promoter, in the pink, but not the red.

Presentation of new car to Gene Curtis, manager of Palace, on new appointment, at big banquet at Mt. Royal hotel, with around 350 guests expected and all cabaret shows in town represented.

Baltimore

By Albert Scharper, Jr.

Timonium Fair Sept. 3-8.

Harry Henkel back from N. Y. double-o.

Karl Selter ork now essconced in Mayfair.

Joe Flynn, vet legit and pic p. a., in on visit.

Claude Hopkins' ork through on one-niter trek.

The christening of the Saxton scion a gala affair.

George Browning and Bob Iula have collabed on pop song.

Len McLaughlin and Eddie Sherwood week-ended in Atlantic City.

Roy Bergere and Len Trout on o.o. tour of niteries they book throughout this territory.

Whole vaude layout at Hipp last week worked an orphans' benefit; first one locally in over year.

Jack Stambaugh, local lad who did walk-ons with Cook's stock here last season, off upon receipt of wire to join a stock at Martha's Vineyard, Mass.

Herb Morgan's roadster nearly demolished when thousands of kids swarmed upon it during treasure hunt he was conducting in public park as advance bally for 'Treasure Island' (MG).

Max Cohen now a notable; he has acquiesced to popular demand and acquired a sheaf of autographed likenesses which he passes out to the snooty set which flocks to his nitery.

Seattle

By Dave Trepp

Frank Coyle better, but laying off work.

Vic Meyers with Roosevelt party through Oregon and Washington.

Fort Lewis using monthly vaude show, by Keighley & Roscoe, for Aug. 24.

Chev motor banquet at Olympic hotel, Aug. 10, came back with use of vaude show.

Henry Show of Wonders, back from 18 months in China, India and Japan, being booked in N.W. spots by Edward J. Fisher, Inc. Current week at Paramount, Seattle.

Carmelita Meek, actress, summering with Mr. and Mrs. Ed Fisher on their Des Moines estate. Twenty-five years ago the Meeks operated a theatre on Seattle's Pike street.

Henry Dreyer, 41, died in Los Angeles Aug. 10 following a year's illness with Bright's disease. He was the brother of David Dreyer, composer. Funeral was held on the Coast, and cremation followed.

Mother of Max Mayer, head of the Richmond-Mayer music jobbing firm, died Aug. 10 in Brooklyn, N. Y. She was 68.

OBITUARIES

AUGUSTUS THOMAS

Augustus Thomas, 77, dean of American playwrights and long one of the foremost figures of the stage, died at the Clarkstown Country Club, Nyack, N. Y., Aug. 12 of a heart attack.

He began his career as a page boy in the Missouri legislature and from there went to the Congress in a similar capacity. After six years he went into the freight department of a railroad and soon became chairman of the union local to which he belonged. It was staging plays for the union which gave him his first contact with the theatre.

Discovering a talent for caricature, he obtained a position on the St. Louis Post-Dispatch, but soon quit to take a box office position. He went back to newspaper work presently and for two years read law in the office of Bainbridge Colby, whose daughter he married.

His first play was 'The Burglar,' adapted from Mrs. Frances Hodgden Burnett's 'Editha's Burglar.' It was done at the old Madison Square theatre. Through ignorance of theatrical usage, he took a fixed royalty of $40 a week instead of one based on the gross.

A. M. Palmer gave him a job as office playwright, a position previously held by Dion Boucicault. As staff author he wrote 'Alabama' which Palmer refused to produce after it had gone through three revisions. It cost him his job, but later Palmer did the play with marked success.

Others followed in rapid succession and Thomas was recognized as the foremost depicter of American life. In all he did about 50 plays. Among them 'Arizona' which gave Edgar Selwyn his first chance and Theodore Roberts his last stage role.

Other plays were 'Reckless Temple,' 1890; Colonel Carter of Carterville,' 1892; 'In Mizzoura,' 1893; 'New Blood,' 1894; 'The Man Upstairs,' 1895; 'The Overcoat,' 1898; 'Oliver Goldsmith,' 1900; 'On the Quiet,' 1901; 'Colorado,' 1901; Soldiers of Fortune,' 1902; 'The Other Girl,' 1903; 'The Education of Mr. Pipp,' 1903.

Also 'The Witching Hour,' 1907; 'The Harvest Moon,' 1909; 'As a Man Thinks,' 1911; 'When It Comes Home,' 1912; 'The Copperhead,' 1918.

His last play was 'Still Waters' (1926) a protest against prohibition. On the death of Charles Frohman he was appointed art director of the company formed to carry on those enterprises. From 1922 to 1925 he served as chairman of the Producing Managers' Association. He also figured importantly in the affairs of the American Dramatists' Association. For the past several years he has been living practically in retirement.

His widow survives.

IDA MULLE

Ida Mulle, notable chiefly for her work in light opera and extravaganza half a century ago, died in New York Aug. 5 as the result of injuries sustained in a fall some three months ago. She was more than 70 years of age.

She began her career at the age of 9 as Little Buttercup in one of the innumerable juvenile 'Pinafore' casts. Diminutive and plump, she enjoyed much popularity in roles calling for shapeliness rather than ability, but worked into more important parts She was with several of the Dave Henderson musicals out of the Chicago opera house and made an outstanding hit in 'Said Pasha' under John M. Stahl. She was also in the original American production of 'Orpheus.' Her more recent appearances were in 'A Milk White Flag' and 'Chu Chin Chow.' She also played in a few silent pictures. She married and divorced Ben Tuttle. She was on the council of the Episcopal Actors' Guild and a member of the Actors' Fund.

A sister, Mrs. J. P. Simpson, survives.

GEORGE WILLIAM HILL

George William Hill, 40, motion picture director, was found dead in his home at Venice, Cal., last Friday (10) with a bullet through his temple, and police declared him a suicide. He had been in ill health, brought on by an auto accident two months ago, when he swerved his car into a pole to avoid hitting a group of children.

Born at Douglas, Kan., he began his motion picture career as a stagehand for D. W. Griffith in Los Angeles, in 1908. Became a cameraman, then a scenarist, and next a director. In the World War he was captain in the photographic section of the American army, serving in Italy, Turkey, and took part in action at Gallipoli. He returned to pictures, and directed many features.

He recently returned from China where he filmed background scenes for 'Good Earth' for Metro, which had him under contract.

One of his best known films was 'Min and Bill,' scenario for which was done by Frances Marion, his ex-wife. Together they attended Marie Dressler's funeral two weeks ago. They had first met when introduced by Jack London to one another, in 1913; they separated in 1931, and last fall Hill got a divorce on cruelty grounds. Later he was reported engaged to Lila Lee.

Hill is survived by his parents, and a brother, Robert Hill.

Body was cremated.

JOHN T. BANNON

John T. Bannon, 79, former member of the vaudeville team of Barry and Bannon, died in Kings County hospital, Brooklyn, Aug. 10.

After his school days he joined the Navy, but his success at staging minstrel shows brought him a professional offer, and he spent several years in stock on the coast, later joining James F. Barry in an act patterned after the Russell Bros. Barry was one of the founders and first president of the Actors' Protective Union No. 1, from which the White Rats derived its charter. In recent years Bannon had been unable to obtain stage work and he acted as stage doorkeeper of the 48th Street theatre.

His only known survivor is Mrs. Mae West, a niece, who lives in Brooklyn.

TONIE GREG

Tonie Greg (Klumber), 44, of vaudeville, died in San Antonio, July 27.

Had been in Texas the past six years for his health. His last vaude act was 'Run Down,' in which he did blackface, booked through the Pat Casey agency.

Survived by his widow, four brothers, and a sister.

MARY L. YOUNG

Mary Loduski Young, 80, dramatic actress of an earlier generation, died in New York Aug. 6 of a complication of diseases.

She had played with Edwin Booth, Barry Sullivan, for George Ringold, Jarrett and Palmer, and with the elder Mayo. She made a successful starring tour in Australia under Ringold.

NELSON WEEKS

Nelson Weeks, 62, died Aug. 3 at his home in Greenport, N. Y. Many years ago he opened one of the first film theatres in Hudson. He also had been associated with the industry in New York City.

JAMES BRADY

James Brady, 62, former musical comedy actor, died in a cafe in Philadelphia Aug. 9. He had just finished singing for a group of friends when he collapsed from a heart attack.

PHILIP DELANEY

Philip Delaney, for many years employed at the Strand in Hudson, N. Y., died Aug. 7.

Mrs. Royal J. Montgomery, 50, known as a writer of religious plays, member National League of American Penwomen and club woman, died at Grinnell, Iowa, following a long illness. Organized a drama department in the Iowa Congregational conference and sponsored a drama loan library.

Husband and two sisters survive. Interment in Topeka.

Mrs. Frieda Ricardi, wife of Louis Ricardi, of Luigi's restaurant, Detroit, died in Ann Arbor, Mich., July 30, of heart failure superinduced by over exertion. Her husband survives.

Interment in Detroit.

Charles E. Adams, 70, died Aug. 7 at a hospital in Watertown, N. Y. For 33 years he was a billposter for circuses.

ANNUAL 60-DAY CHI FAIR

R B-B&B JINX HEAT, DROUGHT

Springfield, Ill., Aug. 13.

Ringling Brothers-Barnum & Bailey's circus was jinxed here Friday. They showed on a day following the highest heat wave ever recorded by the weather bureau since its inception. When they unloaded a fine giraffe, a recent importation, was found dead in the railroad car. Said to be worth at least $10,000. Only two left out of the herd of four, another animal having succumbed to the heat at Columbus, Ohio, recently.

Afternoon performance drew only half a house on account of the intense heat. It was 104 degrees under the canvas. The night show drew two-thirds capacity, but with the show half over a storm came up and the audience fled. A near panic was averted by loud speaker announcements and action of circus employees and local police.

To add to the show's troubles, two employees were taken to a local hospital for detention as typhoid fever patients. This, following upon a typhoid epidemic with the circus in Detroit, was an additional blow. Dr. Frank Jirka, director of the state board of health, ruled that the concessions could only sell bottled drinks such as soda pop and other merchandise in containers, with no bulk sales allowed.

It was said that the last week or so has been one of the most trying periods ever experienced by the show as the route has led directly through the mid-west drought area.

Evening storm, however, brought the temperature down from 94 at 7 p.m. to 72, inside of thirty minutes.

K. C. Resort Burned

Kansas City, Aug. 13.

Dancing pavilion, swimming pool and bath houses at Electric Park were destroyed by fire early Friday morning. Damage estimated at $40,000. Newly-opened Kazino night club and gardens were not damaged.

H-W HI-SPOTS OHIO

Akron, O., Aug. 13.

Hagenbeck-Wallace circus which has been in the East since opening last spring, will not play Akron and several other Ohio stands penciled in several weeks ago, but instead will swing across northern Ohio, playing but three Ohio stands. From Erie the show moves into Cleveland Aug. 15-16, Sandusky, 17, and Toledo 18. Detroit, Sunday and Monday will be played following Toledo, less than three weeks behind the Ringling-Barnum circus. Route remainder of the season is uncertain, although show is expected to remain in the mid-west since the big one is headed for the Coast.

A. G. Barnes, other R-B unit, after several weeks in Canada, is in Michigan this week and is slated to come East as far as Indiana and possibly a few stands in Ohio before turning South.

HAMID BOOKS ACTS

Charlotte, N. C., Aug. 13.

George Hamid, of New York City, who is handling the Central Carolinas Fair at Greensboro this year has announced the booking of Ward Beam's Congress of Daredevils, Ralph Hankinson's professional automobile races (sanctioned by the American Automobile Association), and Ervil Powers' Revue.

BLACK FOR CHARITY

Osceola, Ia., Aug. 13.

With $1,500 in prize money up, and the financial success of the annual rodeo assured, there won't be a dime in profits for the event, sponsored by the Business Men's Association. Profits go to the relief fund.

Fanned Out

Baltimore, Aug. 13.

George L. Radcliffe, candidate for the U. S. Senate, made an appearance at the annual Anne Arundel county fair at Glenburnie, Md., last week on a night officially articled 'Radcliffe Night.' He mounted a flag-draped platform and began his message of greeting to the natives. Suddenly the large throng grouped around him listening began to melt, and continued to melt till but a scant few remained.

Seemed that the barker for the 'Streets of Paris' girly show, which contained a highly publicized fan dancer, had commenced his sales spiel on the other side of the fair grounds.

LITTLE CENTURY 1935 DREAM FOR KANSAS C.

Kansas City, Aug. 13.

Gabe Kaufman, manager of the newly opened Klub Kazino, in Electric Park, announces that he will open a 'Little World's Fair' on the Park grounds starting May 1st. 1935.

He states that he has secured contracts with a number of the exhibits now at the Century of Progress and expects to secure additional ones in a short time.

Among those already contracted for, he says, are the Belgian, Italian, and German villages, and the Streets of Paris, together with several smaller concessions.

Kaufman, and his partner, Fred Spear a few days ago secured a lot of front page publicity for the park by applying to the director of police for permission to devote a nook of the parks grounds to a nudist retreat, to be known as the Kansas City Nudist Club.

After a couple of days the police turned thumbs down to the request, which brought more newspaper space.

Both dreams——.

JALLOPY MARATHON

Ancient Cars in Endurance Contest Aid Aviators

Lancaster, Pa., Aug. 13.

The customers weren't riding at the local airport so the boys promoted a jallopy marathon to bust the temporary depression.

Dozen old cars, all valued at $25 or less were entered. Object was to keep them going as long as possible with the regular drivers at the wheel 23 hours out of 24.

Gag was to follow the riders around the circuit in one of the field's planes at three fish a ride. Concessions also busy with the 'port taking a cut.

Contest began Saturday and ran 103 hours with a V-8 copping the lone award of $100.

Jallopies popular here on dozen temporary dirt tracks. Law scowls, however, for numerous drivers have been seriously injured in spills this season. Airport boys had orders to hold down on the speed.

Gag still good on a marathon basis and the aviators came through all OK.

WESTERN BOOKINGS

Seattle, Aug. 13.

The county fair season is about to get away, with some of the fairs in the N.W. rating state ranking. The Yakima fair is in that class.

Keighley and Roscoe have booked Hollywood Revue, 25 people, for August 23-26 at this fair. K. & R. also report the following fair dates and bookings: Blaine county fair, Chinook, Mont., Sept. 2-3; Burns Combined Animal shows, Letoneau aerial acts, and Don La Vola, Cuban wire act; Choteau county fair, at Fort Benton, same attractions, Sept. 8-9; Rue Enos trio, Vancouver, exhibition, Aug. 29-Sept. 5, at Vancouver, B. C.

COOK COUNTY TO TAKE OVER EXPO

Yearly Chi-Cook County Fair July 15-Sept. 15—Use Century of Progress Plant Except for Islands—New Management by County Commission—Sponsors Plan to Stick

INDUSTRIAL FAIR

Chicago, Aug. 13.

Although the folding of this present year's World Fair season is still pretty far off the city officials are already discussing the outlook for the summer of 1935. From all indications around the city hall and the country headquarters it seems assured that the Exposition will not be torn down when the bell rings this autumn, but that it will be reopened next summer on a short 60-day season.

Plan at present is to keep the Fair as the annual Chicago and Cook County Fair, rather than as an international exposition. County officials and leading citizens have for years been hollering that it should have a regular Fair just as the other leading counties through this state and others. The men at the top are now dickering for the continuation of the present plan as the combined Chicago and Cook County Fair. They argue that there is a $43,000,000 plant right at their doorstep and that it would be a crime not to make use of it.

Are discussing a season running from July 15 to Sept. 15 to catch the bulk of the summer tourists and vacationists. From figures on the past Fair and this season it is discovered that this big lump of attendance falls between these two dates.

Business Exhibit

Angle of the Cook County and Chicago men behind this movement is that the Chi Fair continue as an industrial and commercial primarily. They say that the agricultural counties and states must necessarily have agricultural and live-stock fairs. But that Chicago and Cook County, being 100% commercial, must have an industrial exposition. These men figure that the Chicago Fair, being the only industrial fair in the country, has an excellent chance for business from all the key commercial spots of the midwest.

About three years the Cook County officials raised some money for a Fair on the far north side of the county, which is near Evanston. Fair was pretty much of a bust since it was run along the regulation agricultural exposition lines. No one in Cook County is a farmer or a live-stock raiser, so there were no exhibitors or contestants. And what is more there were no customers. From the experience gained on that fiasco the County men are decided that the annual Chi and Cook County Fair must be industrial in make-up.

Concentration

If and when taken over by the Chicago and Cook County commission it will mean that Rufus Dawes, Lenox Lohr, and the rest of the group no longer will be associated with the Fair in any direct capacity. The Fair will be run as a regular county fair. Exposition grounds themselves will be cut down materially, the entire Northerly Island being clipped away and the Fair will be concentrated on the old Midway between the Hall of Science and the Travel-and-Transportation building. Several of the Villages will be demolished and in their stead there will be the regular carnival rides, fun and noise spots.

It is believed that the many sponsored exhibitors will want to remain at the Fair, particularly those such as General Motors, Chrysler, Ford, Swift, Sinclair, Firestone, which have poured millions of dollars into really important plants and structures. These sponsors, sounded out, have nearly all stated that as long as their buildings are there they will go along with the annual Fair idea.

Angle is to keep this as a midwest and national exposition to do away with the international aspect. Unofficial estimates figure that the 60-day fair could play to 5,000,000 people without any difficulty. Gate is to be cut to two-bits, or 15c.

Chi Expo Concessionaires Ask 9 P.M. Curfew for Free Show Competition

Chicago, Aug. 13.

Having proven to the Fair that a slight relaxation of the too stringent rules would help everybody concerned, the World's Fair concessionaires are now working on another better-business movement. Concessionaires are banding together to dull the blade of the free show competition. They argue that the free shows spread by the sponsors and by the Fair are too powerful and that they are running so long each afternoon and evening that the visitors never get a chance to drop any coin in a commercial concession.

Sponsors have so arranged their playing time that the visitor to the Fair can go from three in the afternoon to 11 p. m., seeing one free show after another. And at 11 p. m. they're ready to go home and hit the hay.

Concessionaires are squawking that this is unfair competition; that it cannot be expected that admission spots can compete with no-admission shows. They are asking that the Fair concentrate its afternoon shows from three-to-five, and all evening sponsored shows go on from 7-to-9 p. m. Concessionaires figure that two hours every evening is enough for free shows and that, emptying at nine p. m., the villages, rides and restaurants will still be able to get a crack at some customers.

STORM DAMAGES CARNY

Four World of Mirth Employees Hurt by High Wind in N. Y.

Herkimer, N. Y., Aug. 13.

Four employees of the World of Mirth carnival were injured when a severe thunder and wind storm swept over Herkimer Friday afternoon (10). Damage to the carnival was heavy, with several concessions wrecked.

Those injured are: Mrs. Marjorie Norris, Mrs. Martha Groom, Lee Foster and Claf Larsen. The P. J. Sullivan troupe had a narrow escape when their auto-trailer was overturned by the high wind.

Injun Chief Asserts His Swami Is Shy $8.15

Baltimore, Aug. 13.

Mohamed Joffa, self-styled Hindu magician and escape artist, of Baltimore, is being held for grand jury action in the Baltimore County Court at Towson, Md., charged with alleged shortage in his accounts with employer, Chief Sunny Sky, an Indian who has been touring a med show through these parts.

Magician has been serving as a come-on lure for the Indian's pitches, at which a cure-all, 'Lightning Alligator Oil,' is peddled to the tall timber residents. The sum of shortage in question is $8.15. Med showman preferred his charges against his employe last Wednesday (8) at a time he was pitched outside the county clink at Towson.

WON'T SELL BIG FAKE

Owners Refuse to Let 'Cardiff Giant' Go to Syracuse

Fort Dodge, Ia., Aug. 13.

The Cardiff giant is not for sale. That's what a group of local business men, owners, and who have been paying storage rental on the 3,000 pound hoax, have decided.

The decision came as the result of efforts by the Syracuse, N. Y., Chamber of Commerce to negotiate purchase of the carved gypsum block, fabricated in a quarry here, then planted in a Cardiff, N. Y., swamp to be discovered by workers digging a 'well.'

The Cardiff giant has been resurrected from time to time for showing at midwest fairs. P. T. Barnum at one time went as high as $150,000 to get possession of the reputed stone age era man. Thousands paid real dough to view the block until the bubble burst and even after that it was good for money; the gullible wanting to see what so many fell for.

Call Fair Off

Corning, Ia., Aug. 13.

Adams county fair directors, after a look at conditions, have decided against staging the annual fair this year.

Circus Routes

Week of Aug. 13

Al G. Barnes

Aug. 13, Windsor, Ont.; 14, Brantford; 15, London; 16, Port Huron; 17, Pontiac; 18, Jackson.

Hagenbeck-Wallace

Aug. 13, Buffalo; 14, Erie; 15-16, Cleveland; 17, Sandusky; 18, Toledo; 19-22, Detroit.

Ringling Bros.-B. & B.

Aug. 13, Jefferson City; 14, Kansas City.

Only One Carney

St. John, N. B., Aug. 13.

Only one carnival is to be allowed on Cape Breton Island this year, that being the Lynch Shows, at Sydney, N. S., the permit having been secured by the local post of the Canadian Legion. The campaign against the carnivals is based on the claim that money is taken out of the island at a time of economic stress caused by unemployment in the mines.

Cole-Rice Mud Show Folds for 1934 Season

Akron, O., Aug. 13.

The Cole and Rice circus, a motorized outfit, brought its tour to a close recently at Crooksville, O. Equipment was stored and the acts caught on with other shows, Russell G. Knisely, of Akron, general manager, announced.

Carles Rooney was part owner of the show which was out only a few weeks. Mr. Knisely said that transportation facilities and unsatisfactory business in agricultural sections caused the closing, but added that the show would take the road again next year.

HELD FOR MURDER

Waynesburg, Pa., Aug. 13.

Edward Jones, 57, colored, of Les Vegas, N. M., who until last week was billed as the Hulu man in the sideshow of Lee Bros. circus is being detained here for the murder of Omar Eddings, 57, elephant trainer.

Eddings died as result of injuries suffered July 23, when Jones allegedly struck him over the head with the blade end of a mattock during a fight in the tent.

LETTERS

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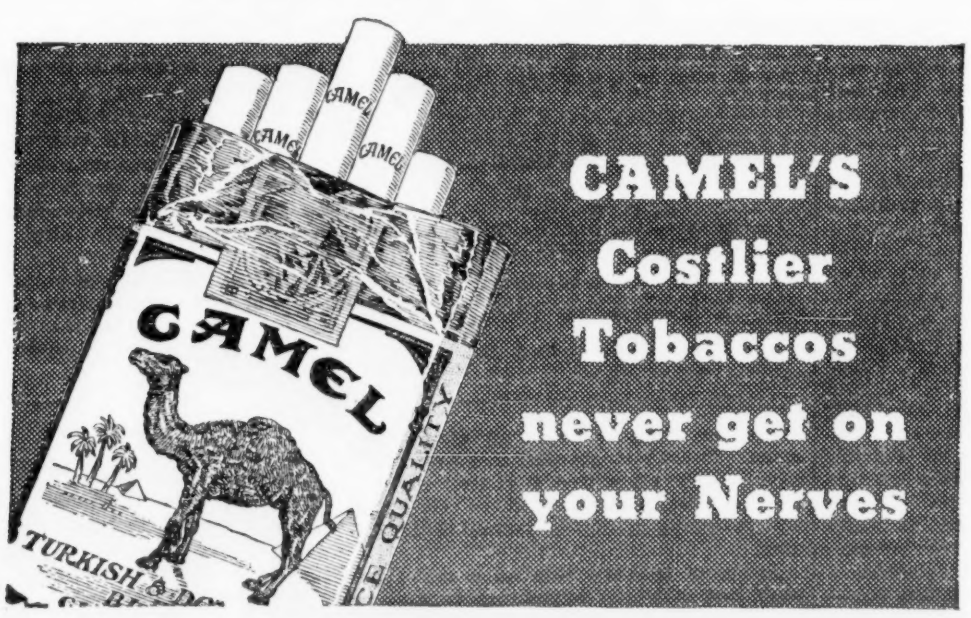

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